

"RESTORATION"

Screenplay
(synopsis/presentation)

by

Steven Kunes



FIRST DRAFT STORY

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The Diary

"Restoration" will be narrated by the main character, Elizabeth Rollins, and excerpts from the diary she finds hidden in the 1953 Kurtis Buick featured in the film will be narrated by Liz' deceased father, Jack.

The following diary entry was written by Jack upon learning that he has only a short time to live:

"Believe me when I say these cars will disappear before you know it. But this journal is less a monument to a disappearing generation than to the disappearance of me. Perhaps I never believed in magic, but I do now, from spending each and every day with you. I'm so sorry to have to leave so soon. But because of this diary, and because of you, my sweet daughter, I can die with my head up. I sense the end of my life ahead. But I sense the end of an extraordinary life."

Story Timeline

June 14, 1962 -- Elizabeth Leslie Rollins is born in Perris, California.

September 14, 1964 -- Elizabeth's mother, Diane Waterhouse Rollins, dies unexpectedly in an auto accident when her daughter is only two-years-old.

December 25, 1965 -- Elizabeth's father, Jack, buys a 1953 Kurtis Buick racecar that was wrecked during a race, with the intent to restore the vehicle and enter it at the Pebble Beach Concours de Elegance.

1965 to 1977 -- Elizabeth is raised by Jack and helps him restore his race car over a twelve-year period. The car is nearly complete when...

April 10, 1977 -- Jack dies suddenly at age 35 of a brain aneurysm. Elizabeth immediately goes to live with her aunt and uncle, who end up selling Jack's race car shortly thereafter.

July 3, 1980 -- Elizabeth marries Michael Arnold, her high school sweetheart, and the couple have three children, Daniel, Tim and Rachel.

June 18, 2005 -- Michael informs Elizabeth that after 25 years of marriage, he wants a divorce. He breaks this news to her the evening after their daughter's college graduation. Thus, at age 43, Elizabeth is a single woman and her children are grown up and living on their own.

October 31, 2005 -- Elizabeth gets a calling to track down her father's Kurtis (after 28 years) with the intent of restoring the vehicle as originally planned and racing it at Pebble Beach to fulfill her father's dream.

February 14, 2006 -- Elizabeth locates her dad's old friend, Forrest Westbrook, and the two go off in search of the Kurtis. After a month-long journey, they locate it in disrepair at a junkyard in Bucks County, Pennsylvania.

March, 2006 to July, 2007 -- the Kurtis is meticulously restored and ready to race on August 21, 2007 at Pebble Beach, 30 years later, with Elizabeth Rollins at the wheel.

Cast of Characters

Elizabeth Rollins -- 45, a recently divorced single mother of three who finds herself, after 25 years of marriage, left alone suddenly. Her children are grown and out of the house, and all Liz can think about is fulfilling a promise made long ago to her father, Jack, to complete the restoration of his 1953 Kurtis Buick and race it at the Monterey Historic Races in northern California.

Jack Rollins -- 35, Elizabeth's father. Tough, hard-working, a single father at a time when such a thing was a rarity. Although he dies at an early age (and early on in the film) Jack is featured throughout the story by way of voiceover, reading from the journal he'd hidden for his daughter in his race car. His journal entries inspire Liz at a very crucial time in her life.

Barnaby Conrad -- 65, a former friend turned nemesis of Jack's, Barnaby is the man to beat at the Monterey Historic Races, and it is Liz' intention to put him in his place as her father would have liked to do were he still alive. Barnaby is a complete blow-hard who, like George Steinbrenner, thinks he can simply buy his victories, at the expense of his less-than-affluent competitors.

Forrest Westbrook -- 70, a down-and-out restoration expert and master mechanic. Always a fan of Jack's 1953 Kurtis Buick, Forrest is only too happy to assist Liz in her attempt to locate, restore and race her dad's old vehicle. Forrest never got the chance to work with Jack, who died just days before the two were to work on the restoration, so this is a bookend to his promise to Jack and to his career. He'll do anything to help Liz.

Johnny Blandino -- 41, the hot, sexy Italian Ferrari driver who meets, courts and encourages Liz in her pursuit to win the race. Could this be forever, or simply Liz' transition guy?

Maxine Matthews -- 65, the owner of the Pebble Beach Concours de Elegance (we'll rename it), a true matriarch; she once had a crush on Jack and, although she is supposed to remain impartial, she secretly roots for his daughter to win the race.

Father Virgil Cordano -- 88, he blesses the cars before each race, as he has done for the past 55 years. He carries a flask in his robe and makes no bones about it.

D. Randy Riggs -- 55, the publisher of Vintage Motorsport. Randy has written about the historic races for many years and had known Jack since he was a kid.

Antony Jameson -- 70, a retired Stanford professor, an old friend of Jack's, who pioneered the use of air tunnels for testing of aircraft and automobiles. His "secret formula" for a spoiler on Jack's old car was the ace in the hole to add 25 more horsepower, but it never came to pass...until now.

Michael Arnold -- 47, Liz' ex-husband. Mike waited until the youngest of his three children left the house before leaving his wife, high and dry. A real gadfly, in the most negative sense, Mike shows up toward the end of the story to throw a wrench in the fire.

Danny Arnold -- 25, Liz' oldest son, he works as an account for a construction company.

Tim Arnold -- 23, Liz' middle child, he secretly shares his grandfather's passion for racing and roots for his mother in her pursuit.

Rachel Arnold -- 21, Liz' daughter, a recent college graduate and soon-to-be mathematics teacher.

Betty & Bob Rollins -- Elizabeth's aunt and uncle who raise her following the death of her father.

Nurse Martha Smilgis -- 60ish, Forrest Westbrook's nurse at the assisted living home where he resided.

Louise Castaldo -- Elizabeth's former neighbor and best friend who keeps Liz informed as to the goings-on in town while her friend is off doing the restoration.

Bill Chapin -- 55, one of the world's top vintage car collectors. He really wants to buy Liz' car and will do anything to accomplish this feat.

Eleano Camboni -- 49, the parts guy. Want a part? Eleano can find it for you, that is, if he doesn't already have it.

Kandance Hawkinson -- 35, adorable, a PR woman at Pebble Beach.

Valerie Hutcherson -- 45, tough, a PR woman at Laguna Seca Raceway.

Various Race Car Drivers -- we intend on using actual race car drivers in combination with our actors. Current vintage race car drivers who have already agreed to participate in RESTORATION include Brian Redman, Andy Porterfield, Pete Lovely, John Morton, Stirling Moss, Rick Knoop, Paul Reinhart, Bruce Canepa, Danny Sullivan and Bobby Rahal.

Cameos -- racing legend Phil Hill, Jay Leno, NASCAR legend Rusty Wallace, etc.

Synopsis

"Restoration" opens as we follow a model airplane over the trees along 17-Mile Drive in Pebble Beach. The airplane is a glider and it lands gently on a patch of green on the 18th hole. Beside it are beautifully restored vintage race cars whose owners mill about, pausing to study the plane on the ground. Jack Rollins, a handsome man of twenty-five, reaches down to pick up the model plane. Jack puffs on his pipe as he looks about the golf course. Beside him is his five-year-old daughter, Elizabeth, who can barely contain her excitement; it's clear she and her dad are inseparable.

A while later, Jack and Elizabeth walk through the throng of historic cars, model plane in hand. Jack uses the plane to study air currents in the area as he plans to restore a 1953 Kurtis Buick that he recently purchased after its previous owner crashed it. While Elizabeth eats an ice cream cone, Jack makes notes in his journal about the race course.

It's back at their modest home in Perris, California that reality hits.

A divorced, single father, Jack tries his best to be the perfect father: emotionally distant, yet quietly involved, Jack and Elizabeth spend their time in his garage

workshop drawing -- she with her artwork (usually a picture of his car) and he with his air current charts and maps of the "big race track" -- 17-Mile Drive in Pebble Beach. A large poster of the track hangs on the wall over Jack's tools. Another poster shows a wind tunnel in Palmdale, California that is used to develop new aircraft.

Elizabeth spends most of her time with her father as opposed to with other kids her age. She's clingy due to the death of her mother two years prior and Jack has arranged for a shortened schedule at work to accommodate her needs.

We see Elizabeth at school, at Jack's Palmdale facility, and at various places such as Disneyland, shopping malls, parks, the local iced cream place, etc. As this montage progresses, Elizabeth ages five years, and Jack's race car goes from being completely in pieces to looking as if it's almost finished. Due to Jack's reduced work schedule, he has very little available funds to complete the restoration of his Kurtis and must make many of his own parts. All the while, Jack keeps a journal in a leather book.

On one memorable evening, Elizabeth and her dad are watching the funeral of JFK and the famous salute by JFK, Jr. to his dad. The two sit quietly and Elizabeth looks up at the wall at a picture of her mother.

MATCH DISSOLVE TO:

Elizabeth's tenth birthday party. Several girls from school eat cake and Jack gives each of them a ride around the block in his race car. His daughter is on top of the world!

At school several weeks later, Elizabeth is at the principal's office. Sitting there is the principal, vice-principal, and her Aunt Betty and Uncle Bob. Something horrible has happened to Jack...he passed away unexpectedly at work from what doctor's believe is a brain aneurysm. Elizabeth doesn't know what to say -- this can't possibly be true. Her aunt and uncle assure their neice that she'll be safe and fed and happy. And no, they'll never sell her dad's race car.

Elizabeth arrives home from school one day (several months later) to find that her father's race car is gone. At dinner, she's informed by her Uncle Bob (Jack's brother) that money was needed for living expenses, but it is clear that Liz' aunt and uncle used it for remodeling their house, for the purchase of a new car, a \$6,000 Rolex wristwatch, etc.

When reminded of his promise to her, Bob sloughs it off, maintaining no one will ever finish the restoration and the car is nothing but a bucket of bolts. He hands his

niece the wooden model of her dad's car that he'd carved shortly before his death.

That same day, Elizabeth visits the cemetery and tells her father how much she loves him. Overhead, she sees a model airplane, gliding through the sky. She is transfixed upon the plane; it reminds her of her dad's model plane flying over Pebble Beach. This one is radio-controlled and Elizabeth follows it and watches it land. The teenage boy holding the transmitter is very handsome. The two introduce themselves: his name is Michael Arnold.

SUPER: THIRTY YEARS LATER

Now 45, Elizabeth lives in a fine home with her husband, Michael Arnold, and their three children: Danny, 25; Tim, 23; and Rachel, 21. Elizabeth was married at 18 and became a mother at 20. The children are quite good-looking and Elizabeth helps Rachel with her dress -- today is her college graduation.

At the ceremony, it is clear there is tension between Elizabeth and Michael. Things are not as they seem. Rachel is the valedictorian and in her speech she thanks her mom and dad and speaks highly about each of them. We learn a lot about Mike and Liz from her speech.

That evening, Mike and Liz are alone in the kitchen and Mike informs his wife that he wants a divorce. Married too

young, grown apart, etc. Elizabeth does not seem surprised, yet she is devastated. She walks throughout the house, through each of her kids' bedrooms, through her own bedroom, looking at everything -- her life as a married woman -- as if for the last time.

Not long thereafter, a "Sold" sign is posted in front of the empty house. Liz is all alone in the living room. The only thing left is the wooden model of her dad's old race car, which she takes from the mantle. One last deep breath, then Elizabeth leaves the house to begin her new life.

At the courthouse, Liz makes certain to have her former name restored -- Elizabeth Leslie Rollins. Reason for Divorce: "Irreconcilable Differences."

At night in her new condo, Liz watches a story on The Discovery Channel about a man who tracked down his first car and restored it. This inspires her to open an old photo album and look through the stages of her life. (Note: through the movie we will hear Jack speaking about his own life, his wife, his daughter, the restoration of his car as it relates to life, etc.) Liz then looks at the model Kurtis on her coffee table and makes a decision. She picks up the phone and places a call to her father's old friend, Forrest Westbrook, waking him up.

Liz hasn't spoken with Forrest in years and in fact gets a forwarding message from the phone company at first. We can't see off hand where Forrest is at when he speaks with Liz, but he invites her to visit him the following morning.

When Liz shows up to see her dad's old friend, it turns out he's living in an assisted care facility (aka "nursing home") and it's a far cry from the way she remembers him. Nonetheless, it is a much-needed reunion for both of them. Liz almost doesn't want to tell Forrest of her dream to find and restore her dad's race car, nor does she wish to speak of her divorce...given Forrest's current living circumstances. But he insists she speak about these things. He offers to buy her breakfast at *The Rendezvous*, a nearby bar/restaurant, to which she readily agrees.

Liz finds it slightly odd that Forrest packs a small bag before leaving, but she follows her dad's old buddy as he leads her through the rear entrance. On the way to her car, Liz confesses her desire to drive her dad's race car at Pebble Beach, and Forrest is very supportive of her dream. As they drive away, a security guard comes running after them, yelling, and Forrest tells Liz to keep driving. Soon they are being chased by the security guard, and with Forrest's guidance, Liz is able to lose the guy.

At *The Rendezvous*, Forrest tells Liz that, in an attempt to get his money, his children obtained conservatorship over him, claiming he'd lost his marbles. His son used fake psychological reports to convince a judge to commit him to the "home". Forrest confesses to Liz that he has money hidden and he gladly offers it for use in restoring Jack's Kurtis...if only they can find the car. The two drink a champagne toast to their new twist of fate.

When Liz heads back to her condo, she sees two police cars parked on either side of her street. The two decide it'd be safer if Forrest waited for her in a hotel room nearby. When Liz returns home, she is grilled by the cops about the "missing man" but says nothing. She packs her bags and prepares for a road trip with Forrest.

When she knocks on his door, Forrest is both surprised and relieved to see Liz standing there, smiling. "You never let my father down, and I'll never let you down," she says.

"Okay, then, let's you and me find us a Kurtis and race Pebble Beach!" he answers.

"It's not like it used to be, now it's a rich man's sport," she replies.

"Well, then, we'll just have to go and get some money." Forrest flashes a mischievous, yet reassuring smile.

The two go on a cross-country adventure as they search for Jack's old Buick. Their journey takes them to a national DMV center, to the front doors of two previous owners and to an amusement park where the Kurtis was used as a car kids could play in. About to give up, Liz and Forrest do receive one lead, in Pennsylvania, about a place called "The Pond," and head for it, hoping it's not a real pond.

During their search, Forrest's family is hell-bent on finding him; they want to get their hands on his money and have utilized every law enforcement connection they have to track him down. Liz' three children think she's gone off the deep end as well, and it's no secret that she's harboring a "Fugitive" in the sense that there's a court order to return Forrest to California. The irony being they are trying desperately to track down Jack's race car while being tracked themselves by an assortment of people.

Eventually, the two arrive at The Pond. It's an enormous junkyard in Bristol, Pennsylvania. They look at each other...no way is the Kurtis here in one piece and if it is, it's got to be a rusted-out bucket of bolts.

At this point, both Elizabeth and Forrest are exasperated, but something tells them to search in one more section of the junkyard. Sure enough, beneath a pile of rubble is the shell of Jack's old car. Not a pretty sight.

Beside the car are five wooden crates filled with parts from the Kurtis. Someone had the best of intentions to save the frame and body and parts for a complete restoration but never got around to it. Jack Rollins' dream ended up three thousand miles away in a junkyard in Pennsylvania. Elizabeth doesn't know whether to laugh or cry.

Forrest and Elizabeth embark on a cross-country trek, towing the Kurtis through several small towns where they stop to see a number of Forrest's old contacts who provide him with parts for the car. In Kansas City, they run into Eleano Camboni, an Italian immigrant who, if he doesn't have it already, can locate almost any part. Each person they run across seems to have another warm reminiscence about Jack.

We intercut scenes between Elizabeth and her children, Forrest and his kids, etc., to demonstrate the increasing urgency of everyone's stories. "When just one person decides to make a change in their life, everyone around them is forced to do the same, and they usually don't want to do it," says Forrest.

Along the way, the two stop in Joplin, Missouri where Forrest goes into a bank and retrieves a bag of money from a safe deposit box. He calls it his insurance money, and he's willing to use it for the restoration of Jack's car.

The couple wind up in a converted storage facility in Palo Alto, California where they unload the Kurtis and boxes of parts. It is here the restoration will be done, and it's quite a daunting task. Forrest Westbrook now has a reason to keep on living, and he begins his work.

The contrast to where this restoration takes place and the spotless, state-of-the-art workshop where Barnaby Conrad works could not be wider. Conrad was a former friend of Jack's who became a nemesis and for the last few decades has been the man to beat at Pebble Beach. Conrad has been known to "box in" his competitors, even smashing into their cars; he has the money to repair his own, however, and realizes that others may not be so financially able. Like George Steinbrenner, Conrad thinks he can just buy his victories.

The main reason Forrest has taken Liz to Palo Alto to restore the Kurtis is to work with Antony Jameson, a quirky genius who teaches aerodynamics at Stanford and who has been known to add (legally) a piece of metal to a plane or a car to increase its speed. Jameson used to work with Jack in Palmdale when they worked in the air tunnels, and allegedly (rumor has it) he'd developed a particular under-the-car spoiler for the Kurtis which would add 25 more horsepower and make all the difference in the world. When the three

finally get together in Jameson's office, he unveils the air chart which he will use to design the spoiler.

Piece by painstaking piece, the Kurtis is put together; almost every part needs to be rebuilt. While this is happening, Elizabeth enrolls at the Skip Barber Racing School on the advice of Forrest. The school is long-known for teaching men going through a mid-life crisis to race a car safely. When she shows up, Liz is immediately ostracized by her classmates. But she is rescued by the guest speaker at one of the seminars -- the legendary Ferrari driver, Johnny Blandino. The two end up having a drink after class, and Blandino tells Liz all about the 17-Mile Drive she will need to navigate if she truly intends to race. The following day, Liz meets Johnny at which time he drives her in his Ferrari through the Monterey pines at breakneck speed. She is exhilarated; afterwards, above the breaking waves in Carmel, the couple share a picnic lunch that Johnny has prepared.

Elizabeth is swept away by Johnny, but Forrest steers her toward her goal, keeping her focused on the car and the race. However, Liz is not as motivated as she once was, until the driver's seat is removed for restuffing. Inside, Liz finds the old worn leather-bound journal her father

kept. It's his daily diary, written to his daughter, and it details much of his history with his wife and his daughter.

Liz is quite shaken and extremely moved. She is more determined than ever to complete the restoration of the Kurtis in time to enter the Monterey Historics. But first, she will have to convince the entry committee.

In the clubhouse at Pebble Beach, a very nervous Elizabeth, accompanied by Forrest Westbrook (looking a bit awkward in his old suit) meets with a number of committee members. They must convince them that Liz is competent to race amongst the other seasoned vintage car drivers. Valerie Hutcherson and Kandace Hawkinson, the public relations officers at Pebble Beach, realize they could have a field day with this; Bill Chapin, a world-renowned car collector, is strongly against the idea. Bill's real motive, it will turn out, is that he wants to purchase Jack's old car and he doesn't want it ruined in an accident. In fact, Bill Chapin searched for the Kurtis off and on over the years and is jealous, and amazed, that Elizabeth was able to find it.

Another Board member, D. Randy Riggs (editor of Vintage Motorsport Magazine) feels it would be a great idea to race the Kurtis, but the person who has the final say is the owner of Pebble Beach: Maxine Matthews. A true matriarch,

the former beauty queen once had a crush on Jack. Now 65, and feisty as ever, she reins supreme at Pebble and gives Elizabeth the green light to enter the race.

Elizabeth's life is a tapestry of characters and events: she has a mean-spirited ex-husband who puts her down, three children who are concerned, intrigued and excited for her, a world-famous Ferrari racer smitten with the divorcee, a Stanford scientist who seems locked in a time warp with his air current invention, and her dad's best friend, Forrest, who -- like the trainer in "Rocky" -- has his one last shot at victory. Added to this are well-wishers, naysayers, press representatives and the elite Pebble Beach crowd.

The most important influence on Elizabeth is, still, her father. His diary leads her in her odyssey and steers her toward its completion.

One morning in July, Elizabeth and Forrest privately unveil the Kurtis. It is a work of art, completely restored. Elizabeth gets behind the wheel and Forrest starts the engine. They didn't have catalytic converters in 1955; but the almost-deafening noise is music to their ears.

The pair drives the car around the storage facility but, halfway around the block, the car stalls. Temporarily defeated, they push their baby back to the workshop.

Eventually, they get the car running properly and are able to tow it to Laguna Seca Raceway for trial runs. Elizabeth is able to finally drive her dad's cars around the track several times and put theory into practice. She is photographed by a number of local and national papers and is perplexed by the reaction of the small crowd; she had no idea that her dream would have such universal appeal.

Back at the shop, the Kurtis is still a ways away from being ready to race, and Forrest works with a few of his legendary vintage car racing friends, who tinker with Jack's old car. Drivers such as Phil Hill, Brian Redman, Stirling Moss, Rick Knoop, Paul Reinhart, Bruce Canepa and Danny Sullivan have agreed to appear in both this scene and at the race.

On the second practice run, Liz performs splendidly. The Kurtis runs and responds well, but falls slightly short of their expectations. No one really knows what to say; it doesn't appear that Liz has enough "juice" to beat her competitors, particularly the Jaguars. Theoretically, the Kurtis should win. Forrest assumes that it's because of the one missing original part: a magnometer that seems to be in the hands of Barnaby Conrad...their nemesis. Conrad won the part in a poker game against Jack and has been hoarding it

for more than 30 years. He knows the Kurtis can't beat his vehicle -- a Jaguar Lister, without it.

Two weeks before the race, Liz and Forrest receive word that Antony Jameson has died. This is an emotionally devastating blow to everyone. After the funeral, Jameson's son hands Liz a long box that his dad had left for her. Inside is the spoiler he'd designed for Jack many years ago; he finished it just a few days ago, the day before he died.

Forrest mounts the spoiler under the car; it rests about two-thirds of the way back, right behind the driver. Once the car hits a certain RPM, Liz is to release the cable mounted next to her and the spoiler will shift into position and give the Kurtis 25 more horsepower. It's enough to beat the Jaguar or any other car on the track -- legally -- but only if the device is deployed at the proper moment so the other drivers have no time to adjust.

Saturday morning, the day of the race, Barnaby Conrad lands at the track in his helicopter and is surrounded by his entourage. Elizabeth is parked in the pit with Forrest. The Group 4A cars are due for the practice run, and Liz sports her racing outfit and red helmet and steers the Kurtis toward the track. Her oldest son, Danny, walks in front of the car as if to lead his mother. Her two other

children stand to each side of their grandfather's car and escort their mother to the track.

Liz does well during the practice session but is intimidated by the other drivers, particularly Barnaby Conrad. She holds her own, however, and makes it back to the pit for more adjustments to her car.

Auto racing, even vintage auto racing, is a psychological game. It requires a certain mindset as one can often prevail in a given race not on horsepower but on strategy. Jack Rollins was a master of that, knowing how to read people, their cars and track conditions...including looking up at the flag above a racetrack and seeing how the winds shift. Elizabeth learned this from her father and she looks up at the flag before this particular race while everyone else poses for the photographers.

As has been the case for the last 55 years, Father Virgil Cordano, sporting a long brown missionary robe and whiskey flask, blesses the drivers and their cars before each race. He gives a special nod to Elizabeth as if to offer extra prayer.

The race is narrated in voiceover by Jack, Elizabeth and Forrest. It is seen from the track, from spectator's POVs, on TV screens around the country. Maxine Matthews watches it from atop the track in her private spectator's

booth. Cars more than a half-century old roar through Pebble Beach's 17-Mile Drive which has been completely shut down for the event.

Elizabeth holds her own, is careful at first just to stay on the track and not spin out dangerously into the Monterey Cypress trees like the car in front of her. Flashes of memory, like snapshots, illuminate the race for her. Like a mosaic, her life falls into place, piece by piece. She passes Forrest as he stands in front of Checkpoint One, one-third of the way through the course; he smiles and waves her on as she makes her way to the halfway mark, where Barnaby Conrad attempts to cut her off. Like a game of chicken, Elizabeth doesn't budge and, in her steadfastness, Conrad is forced to steer his Jaguar away a split second before crashing into her. He knows he's gotten more than he bargained for, but he also realizes that without the magnometer, Liz has little chance in prevailing in the final straightaway.

Several of the cars don't make it to checkpoint two for one or more reasons, usually mechanical. After all, we have gone back in time by about sixty years; old cars tend to break down. At Checkpoint Two, Liz' children stand cheering. Beside them is Liz' ex-husband, Mike, who smiles and gives her a thumbs up. She smiles back.

Now for the hard part. The final third of 17-Mile Drive does not accommodate spectators...too many trees. Only a smattering of camera folks pepper the roadway. Liz and Barnaby are the frontrunners, followed closely by the others. No matter how close the other cars may be, it's a two-person race at this point.

VARIOUS ANGLES:

Elizabeth's tachometer reads 5500 RPM as she shifts gears once again. She is approaching the final stretch of the race and looks off to the right where she sees her mother and father standing together, holding hands. Liz looks over toward Barnaby and it's obvious he sees them as well. Liz reaches down and pulls the release lever to the spoiler, which lowers just a bit under her car. Slowly, very slowly, she pulls away from Conrad, who floors his Jaguar to no avail. He does manage to gain on her, but the closer he gets, the more she pulls ahead.

The roar of the cars subsides; they give way to music and the sound of Jack's voice: "These cars will never go away. We can't let that happen. Every time one is left behind, part of us is left behind. Winston Churchill once said, 'The farther we look into the past, the farther we can see into the future.' While I agree with Mr. Churchill, I suppose there's nothing so wrong with looking ahead."

Elizabeth's POV: people are cheering as she crosses the finish line. She looks up at the sky; a model airplane flies over the grandstand toward a green field nearby. Liz, in her father's race car, chases after it.

THE END

Elizabeth's Inspiration

Every person has someone they look up to, someone from whom they gain inspiration. In the case of Elizabeth Rollins, aside from her mother and father, her inspiration came from someone she'd never met: Helle Nice, the famed "Bugatti Queen" who proved to the world that a woman could compete with men on the race track.

What follows is a brief biography on Ms. Nice and her exploits in the world of racing:

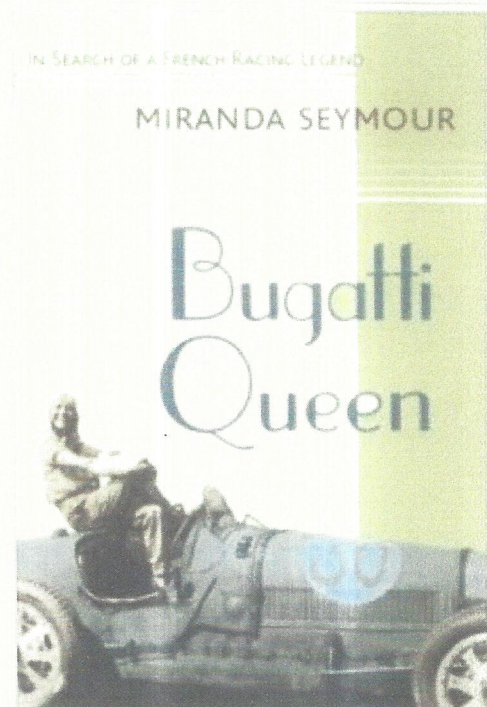
Hellé Nice

From Wikipedia, the free encyclopedia

Hellé Nice, born December 15, 1900 - died October 1, 1984, was a French model, dancer, and a **Grand Prix** motor racing driver.

Born **Mariette Hélène Delangle** in Aunay-sous-Auneau, Eure-et-Loir, she was the daughter of Alexandrine Bouillie and her husband Léon Delangle. Her father worked as the local postman in their small village, a place 47 miles southwest from the center of the city of Paris, where Delangle headed at the age of sixteen. Once in Paris, she found work in some of the city's music halls and within a few years became a very successful dancer under the stage name Hélène Nice which eventually became Hellé Nice. She built a solid reputation as a solo act but in 1926 decided to partner with Robert Lisset to perform at cabarets around Europe. Her income from dancing as well as modeling became such that she could afford to purchase a home and her own yacht.

At the time, the Paris area was one of the principal centres of the French car industry and there were numerous competitions for auto enthusiasts. Hellé Nice loved the thrill of driving fast cars and as such she jumped at the opportunity to compete in a racing event at the annual fair organized by fellow performers from the Paris entertainment world. An athletic woman, she was also an avid downhill skier but an accident on the slopes severely damaged her knee and ended her dancing career. Perhaps inspired by Charlotte Versigny who had competed in a Talbot racer in the 1927 Grand Prix de la Baule, Hellé Nice decided to try her hand at professional auto racing. In 1929, driving an Omega-Six, she won an all-female Grand Prix race at the racetrack in Montlhéry in the process setting a new world land speed record for women. Capitalizing on her fame, the following year she toured the United States, racing at a variety of tracks in an American-made Miller racing car.



Hellé Nice and her Bugatti T35C

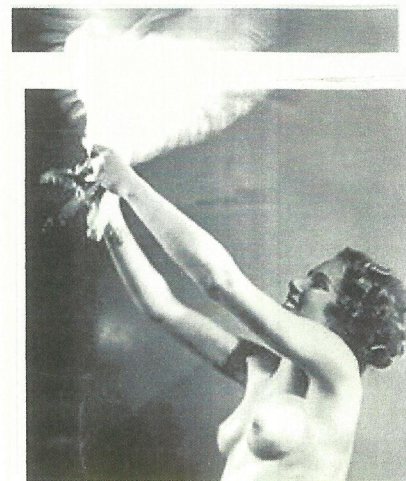
A short time after returning from America, at a café on the Champs-Élysées in Paris, Philippe de Rothschild introduced himself. For a time, the two shared a bed and the love of automobile racing. Rothschild had been racing his Bugatti and he introduced her to Ettore Bugatti. The owner of the very successful car company thought Hellé Nice would be an ideal person to add to the male drivers of his line of racing vehicles. Having been outspoken in her desire to compete with the men, she achieved her goal and in 1931 and drove a Bugatti T35C in five major Grand Prix races in France as well as in the Italian Grand Prix at Monza. A master of showmanship, Hellé Nice was easily recognizable in her bright-blue race car. She loved every minute of her life and exploited her femininity, portraying herself as a fearless competitor up against hard-driving men. She wowed the crowds wherever she raced while adding to her income with a string of product endorsements. Although she did not win a Grand Prix race, she was a legitimate competitor, and frequently finished ahead of some of the top male drivers.

Over the next several years, as the only female on the Grand Prix circuit, she continued to race Bugattis and Alfa Romeos against the greatest drivers of the day including Tazio Nuvolari, Robert Benoist, Rudolf Caracciola, Louis Chiron, Bernd Rosemeyer, Luigi Fagioli, and Jean-Pierre Wimille, amongst others. Like most race drivers, Hellé Nice competed not only in Grand Prix races but also took part in hill climb events and road rallies all over Europe including the famous Monte Carlo Rally. On September 10, 1933, she was a competitor in one of the most tragic races in history. During the Italian Grand Prix at the Autodromo Nazionale Monza, Giuseppe Campari, Baconin "Mario Umberto" Borzacchini and the Polish count Stanislas Czaikowski, three of the leading race drivers of the day, were killed.

In addition to her fast cars, Hellé Nice lived a fast life. Her fame meant there was no shortage of suitors and she had numerous relationships with a variety of men.

Some were brief affairs, others were of longer duration that, beyond the wealthy and powerful Philippe de Rothschild, included members of the European nobility and other personalities such as Henri de Courcelles, Jean Bugatti, and Count Bruno d'Harcourt.

In 1936, she traveled to Brazil to compete in two Grand Prix races. During the São Paulo Grand Prix, she was in second place behind the Brazilian champion Manuel de Teffé when a freak accident occurred that resulted in her nearly being killed. Reports on the matter vary, but a bale of straw ended up on the track and Hellé Nice slammed into it at more than 100mph causing her to lose control. Her Alfa Romeo somersaulted through the air and crashed into the grandstand, killing four race fans and injuring more than thirty others. Hellé Nice was thrown from the car and landed on a soldier who absorbed the full impact of her body, saving her life. The force of the impact killed the soldier and because she lay unconscious, she too was thought to be dead. However, taken to hospital, she awoke from a coma three days later and after two months convalescing was discharged from the hospital. The tragedy turned her into a national hero amongst the Brazilian population. A large number of families even began naming their children Hellé Nice after her. Today, a Portuguese language Google search on the Internet reveals a number of women with that name in Brazil. Although Hellé Nice never spoke about it publicly, the Brazilian race accident had a profound impact and the memory of the events haunted her for the rest of her life.



Hellé Nice modeling

In 1937, she attempted a racing comeback, hoping to compete in the Mille Miglia in Italy and at the Tripoli Grand Prix which offered a very substantial cash prize. However, she was unable to get the necessary backing and instead participated in the "Yacco" endurance trials for female drivers at the Montlhéry racetrack in France. There, alternating with four other women, Hellé Nice drove for ten days and ten nights breaking ten records that still stand to this day. For the next two years, she competed in rally racing while hoping to rejoin the Bugatti team. However, in August 1939, her friend Jean Bugatti was killed while testing a company vehicle and a month later, racing in Europe came to a halt with the onset of World War II. In 1943, in the middle of the German occupation of France, she moved to the warm climate of the French Riviera and acquired a home in the city of Nice where she lived with one of her lovers for the remainder of the war.

In 1949 the first Monte Carlo Rally after the war took place in nearby Monaco and Hellé Nice was there to take part in the rally. At a large party organized to celebrate the return to racing, Louis Chiron, a multiple Grand Prix champion and Monaco's favorite son, suddenly strode across the room and in a loud voice laced into Hellé Nice, accusing her of being a Gestapo agent during the war. At the time, such an accusation could be a serious setback for anyone's career, but coming from someone as powerful as Louis Chiron, even though he provided no proof, it spelled the end of Hellé Nice's racing career. Dropped by her sponsors, she never raced again and because of the accusation, her name and great accomplishments were virtually obliterated from the annals of racing history. Ostracized by friends and acquaintances, her lover soon abandoned her. With him went a great deal of her money and quickly the meager funds she had left deteriorated to the point where she was forced to accept charity from a Paris organization that had been established to give a bit of help to former theatre performers who had fallen on hard times.

One of the 20th century's colorful and illustrious pioneering women who had successfully competed in more than seventy events at the highest echelon of automobile racing, spent her final years in a sordid rat-infested apartment in the back alleys of the city of Nice, living under a fictitious name to hide her shame. Estranged from her family for years, she died penniless, friendless, and completely forgotten by the rich and glamorous crowd involved in Grand Prix motor racing. Her cremation was paid for by the Parisian charity organization that had helped her, and the ashes were sent back to her sister in the village of Sainte-Mesme near her birthplace and where her parents were buried. Nevertheless, Hellé Nice is not mentioned on the family's cemetery memorial.

No facts on Louis Chiron's accusation ever came to light and recent research by Miranda Seymour, author of Nice's biography published in 2004, could find nothing to substantiate such a charge. A respected biographer, Seymour went so far as to check the official records in Berlin and was advised by the German authorities that Hellé Nice had never been an agent. Ironically, Chiron himself, led by the lure of a superior car, had driven for the Mercedes Benz team, which the Nazis were using as an object of propaganda for their philosophy of racial superiority, at a time when his Jewish colleague and rival René Dreyfus could not.



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— One of many articles about racing women —

The past is often seen through a distorting prism that selects certain details while omitting other salient facts to present a history more in keeping with a society's traditional biases. This is no less true of what we have chosen to remember about the history of film than with the chronicling of other subjects in our development as a culture. For example, while the male heroes of the silent era have frequently been viewed in retrospect as virile, independent personalities, whether leaping from balconies or racing cars at tremendous speeds, the actresses of those years have too often been stereotyped as either frail, frightened creatures tied to railroad tracks by the villain or pretentious Norma Desmonds waited on by men hand and foot. In reality, most silent film actresses were strong, resourceful women both on and off screen whose careers reflected even as they encouraged the emancipation of women in the early decades of the twentieth century.

Nothing is more illustrative of silent film actresses' assertiveness than their adoption of the automobile during the 1910s when the new invention in transportation, like that other new invention, the cinema, was transforming and reshaping the very fabric of society. In an era when the motorcar was still widely considered the province of men, silent film actresses not only became skilled drivers but also performed daring stunts, broke records and, in one instance, even contributed to the invention of mechanical improvements for automobiles. As the silent film actresses gained wide publicity, both on and off screen, for their prowess behind the wheel, they won greater acceptance for women drivers, simultaneously contributing to revolutions in transportation and social mores as well as the development of a new art.

No actress has provided a more vivid description of women's adoption of the automobile in those years than Gloria Swanson in her autobiography, *Swanson on Swanson*. Gloria never forgot that exciting day in Griffith Park in 1916 when her fiancé, Wallace Beery, taught her to drive a car:

"First he helped me to memorize all the buttons. Then he blindfolded me so I could find them in the dark. He explained the pedals, the choke, and the ignition, and let me get the feel of the wheel. Then he cranked up the car, the motor caught, and I pushed my foot down. The car moved, and I started steering it down the long dirt road. I'd never had such a thrill. Nothing existed in the whole world but the power of that car. The tiniest turn of the wheel and the whole thing responded. I had the feeling I could go anywhere and nothing could stop me.

Suddenly I realized Wally was not in the car. He had not jumped in as he was supposed to. I could hear him running behind me, shouting. My mind was a blank. I had forgotten everything he'd told me. Finally my foot slipped off the pedal and I knew I'd done the right thing by accident. I just hung on to the wheel until Wally, panting and laughing, caught up with me. He jumped in and pushed in the brake.

There was roaring in my ears. My hands were wet. I was more exhausted than he was. But I loved the feeling of all that power, frightening though it was. No wonder Wally was happy-go-lucky. He'd found the secret of how to escape. And now he was sharing it with me. I had lots more to learn before I could drive by myself, but I would always remember that first thrilling Sunday. It was

almost as exciting as being engaged. "(1)

Gloria, like Wally Beery, worked for Mack Sennett's Keystone Company in those days. Cast in a series of sparkling light comedies opposite Bobby Vernon, Gloria had developed a passion for speed that had immediate consequences on her film career as she recalled over 60 years later:

"Driving a car was exciting for me the way riding horseback had been when I was twelve in San Juan. One morning when I was driving to work I found myself answering some command from deep inside me and started putting on speed until I had Wally screaming in the seat beside me. I tore past the Keystone gates and almost missed the turn into our lot across the street. I roared up to the bungalow, jumped on the brake, and stopped on a dime.

When the dust settled, half a dozen people ran out of the building. They couldn't believe it was Baby Gloria behind the wheel. They hadn't had such a shock since they first saw me smoke a cigarette. As soon as Charley Parrott (2) said, "What a great gag that would be to start off a picture," they were all off and running. Within a week they had rented a racing car and hired a stunt man named LeRoy to give me lessons. They also had a rough script for the picture and a title: *The Danger Girl*.

I turned out to be a natural. I couldn't wait for LeRoy to pick me up in the morning. Each day he set up a new obstacle course, and I quickly learned to wheel around in tight circles, go into instant reverse, and take bumps and curves. He told me I had good reflexes and a good eye for measuring distances. I also had plenty of confidence and a fair amount of courage." (3)

The Danger Girl, directed by Clarence Badger, is one of the most delightful of all the Keystone films and Gloria, only seventeen, already radiates a dazzling, youthful beauty. Racing down the road behind the wheel of her roadster in scenes filmed "in the garden behind the Beverly Hills Hotel, a quiet, secluded hotel a long way out of town" with "plenty of curved cement driveways," (4) Gloria is as enchanting and daring on the screen today as when the film was first shown in 1916. In pursuit of thrills, Gloria disguises herself as a man complete with top hat, tuxedo and cane, smoking a cigarette and even flirting with another girl. The pantomimic genius that Gloria later demonstrated in her brilliant silent film performances in both comedy and drama was first apparent in *The Danger Girl*. During its filming, Gloria was even able to fool a visiting matron into thinking that she was a young man. Gloria momentarily felt what it was like to be a man and asked herself why she had decided to be born as a girl. (5) Yet in truth, from her first appearance in *The Danger Girl*, while maintaining her femininity, wearing a dress as she races her car and switching to overalls when she changes a tire, Gloria had stamped herself indelibly on the screen as part of that first generation of women to challenge male supremacy on the highway--and in public life.

Her portrayal is a striking departure from the restrictive values of the Victorian age which still shaped American society in the first years of the new century. Women then were viewed as by nature too timid and fragile to either deal with public affairs, take part in strenuous physical activity or operate complex machinery. In her history of women's adoption of the automobile, *Taking the Wheel: Women and the Coming of the Motor Age*, Virginia Scharff points out that when women began driving, "they invaded a male domain." (6) The same entrenched attitudes that opposed woman suffrage, feminine participation in athletics, higher education for females and woman's entry into business and the professions, offered resistance to women who drove gasoline cars. Only electric cars with their limited power and range were favored for a time as vehicles easily mastered by ladies while those women who drove the early smelly, noisy gasoline cars "challenged prevailing notions of the feminine." (7)

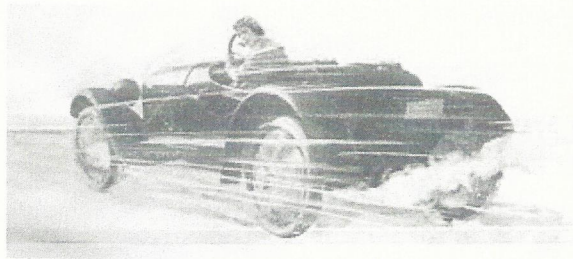
Indeed, the kind of gender bias which discouraged many American women from driving in the early years of the century would continue in full force in other parts of the world even at the close of the century. For example, for decades, very few Russian women drove cars, so heavy was the opposition in the highly male-dominated Soviet society, until the Soviet Union itself was no more. And Saudi Arabia is notorious to this day for making it a criminal offense for women to drive.

Fortunately, for all the male chauvinist attitudes about driving being a man's exclusive right, such a draconian environment never fully took hold in the United States at the beginning of the twentieth century. In fact, there were those forces in popular culture that increasingly began to glorify the bold new women at the wheel. In the first decade of the new century, counterpointing the Victorian ideal of femininity, women motorists were celebrated in popular songs ("The Lady Chauffeur"), stage shows (*The Motor Girl*), and several series of adventure novels for girls such as *The Motor Maids*. Newspapers began to emphasize the exploits of women drivers like Alice Huyler Ramsey who drove a group of friends across the continent in her Maxwell in 1909. Scorning the slow-moving electrics, popular stage stars including Anna Held, Blanche Ring, Elsie Janis and Billie Burke (all of whom would go on to make silent films) were as adept at driving their own "gas buggies" as performing on Broadway and publicity for these actresses' motoring skills was yet another factor in the ascent of women to the driver's seat.

At the beginning of the 1910s, women drivers in the United States were still only a small minority--perhaps no more than five percent of the total number of drivers. But throughout the decade, the number of women drivers increased dramatically so that at the start of the twenties, while still a minority, they were numerically much more significant--as high as twenty percent or more in many localities. The rise in the ranks of women drivers in those years has most often been attributed to the introduction in 1912 of Charles Kettering's invention of the self-starter which did away with the necessity of cranking, an arduous, sometimes dangerous task that had allegedly deterred many women (and no doubt, numerous men as well) from driving. But there were other reasons for the proliferation of women drivers. While car ownership in general experienced a tremendous growth in the wake of Henry Ford's introduction of the mass-produced Model T in 1908, the increase was undoubtedly attributable in part to the emphasis on women's rights as the movement to establish woman suffrage gathered momentum. Commentators at the time often drew parallels between women's fitness for driving and their aptitude in using the ballot. (8) As Scharff writes: "Racing and touring also focused attention on the auto as both a symbol and vehicle of female emancipation. . . Women drivers pursuing thrills, new experiences, and political rights successfully promoted the idea that the auto would serve as a key to greater female freedom." (9)

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Banner courtesy Marlene Weisman Abadi



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[Chapter 7](#) | [Chapter 8](#) | [Chapter 9](#) | [Chapter 10](#) | [Chapter 11](#)

The Secret Formula

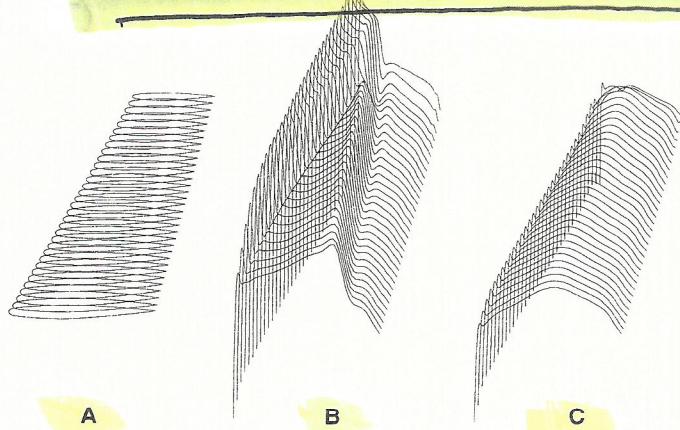


Fig. 5. Flow past the ONERA M6 wing at $M = 0.840$ and 3.06 degrees angle of attack. This simulation was calculated on a $192 \times 32 \times 48$ mesh in 25 cycles. (A) View of wing, (B) upper surface pressure, and (C) lower surface pressure.

is applied only if a new extremum is detected (31).

These procedures lead to a set of coupled ordinary differential equations, which can be written in the form

$$\frac{dw}{dt} + R(w) = 0 \quad (21)$$

where w is the vector of the flow variables at the mesh points, and $R(w)$ is the vector of the residuals, consisting of the flux balances defined by the space discretization scheme, together with the added dissipative terms. These are to be integrated to a steady state. If the objective is simply to reach the steady state and details of the transient solution are immaterial, the time-stepping scheme may be designed solely to maximize the rate of convergence. The first decision is whether to use an explicit scheme, in which the space derivatives are calculated from known values of the flow variables at the beginning of the time step, or an implicit scheme, in which the formulas for the space derivatives include as yet unknown values of the flow variables at the end of the time step, leading to the need to solve coupled equations for the new values. The permissible time step of an explicit scheme is limited by the Courant-Friedrichs-Lewy (CFL) condition, which states that a difference scheme cannot be a convergent and stable approximation unless its domain of dependence contains the domain of dependence of the corresponding differential equation (32).

One can anticipate that implicit schemes will yield convergence in a smaller number of time steps, because the time step is no longer constrained by the CFL condition. This will be efficient, however, only if the decrease in the number of time steps outweighs the increase in the computational effort per time step consequent upon the need to solve coupled equations. The prototype implicit scheme can be formulated by estimating $\partial w / \partial t$ at $t + \mu \Delta t$ as a linear combination of $R(w^n)$ and $R(w^{n+1})$. The resulting equation

$$w^{n+1} = w^n - \Delta t \{ (1 - \mu) R(w^n) + \mu R(w^{n+1}) \} \quad (22)$$

can be linearized as

$$(I + \mu \Delta t \frac{\partial R}{\partial w}) \delta w + \Delta t R(w^n) = 0 \quad (23)$$

This reduces to the Newton iteration if one sets $\mu = 1$ and lets $\Delta t \rightarrow \infty$. In a three dimensional case with an $N \times N \times N$ mesh its bandwidth is of order N^2 . Direct inversion requires a number of operations proportional to the number of unknowns multiplied by the square of the bandwidth, that is, of the order of N^7 . This is

prohibitive, and forces recourse to either an approximate factorization method or an iterative solution method.

Alternating direction methods, which introduce factors corresponding to each coordinate, are widely used for structured rectangular meshes (33, 34), but they cannot be implemented on unstructured tetrahedral meshes that do not contain identifiable mesh directions. If one chooses to adopt the iterative solution technique, the principal alternatives are variants of the Gauss-Seidel and Jacobi methods. A symmetric Gauss-Seidel method with one iteration per time step is essentially equivalent to an approximate lower-upper (LU) factorization of the implicit scheme (35-37). On the other hand the Jacobi method with a fixed number of iterations per time step reduces to a multistage explicit scheme, belonging to the general class of Runge-Kutta schemes (38). Schemes of this type have proved very effective for wide variety of problems, and they have the advantage that there can be applied equally easily on both structured and unstructured meshes (39-42).

Let w^n be the result after n steps. The general form of an m stage scheme is

$$\begin{aligned} w^{(0)} &= w^n \\ w^{(1)} &= w^{(0)} - \alpha_1 \Delta t R^{(0)} \\ &\vdots \\ w^{(m-1)} &= w^{(0)} - \alpha_{m-1} \Delta t R^{(m-2)} \\ w^{(m)} &= w^{(0)} - \Delta t R^{(m-1)} \\ w^{n+1} &= w^{(m)} \end{aligned} \quad (24)$$

In cases where only the steady state solution is needed, it is helpful to separate the residual $R(w)$ into its convective and dissipative parts $Q(w)$ and $D(w)$. Then the residual in the $(q+1)$ st stage is evaluated



Fig. 6. Comparison of the calculated result and experimental data for the RAE 2822 airfoil at $M = 0.729$ and 2.31 degrees angle of attack. (Supplied by L. Martinelli, Princeton University.)

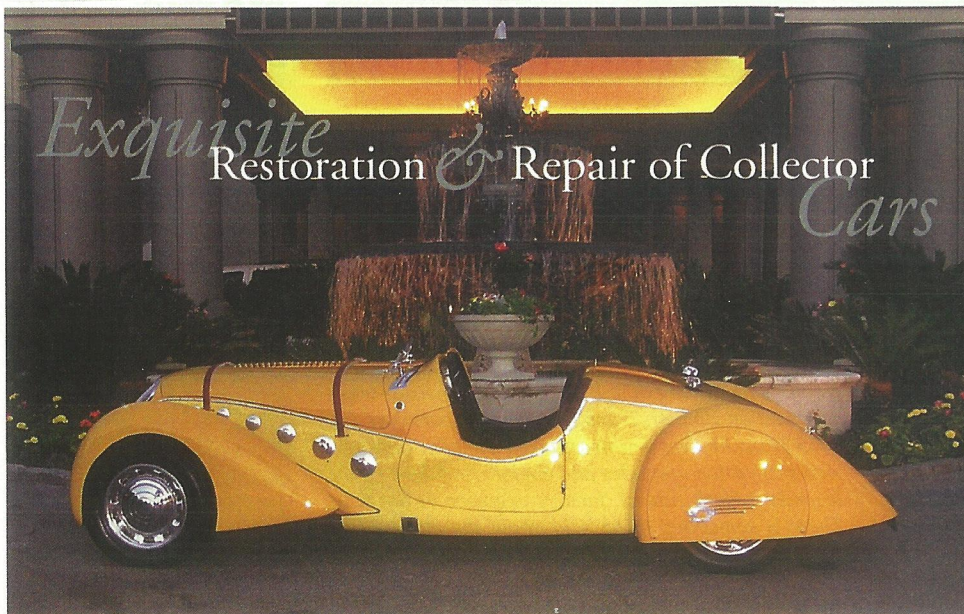
The Show Cars
(no later than 1960)

To date, the following show cars are available for our use as backdrop vehicles:

1. 1937 Alfa Romeo 6C 2300 Mille Miglia
2. 1901 Duryea
3. 1918 Cadillac V-16 Series 90 Town Car
4. 1948 Ford Woody
5. 1949 Mercury Woody Wagon
6. 1953 Cadillac Eldorado Convertible
7. 1932 Buick Model 65 Phaeton Four Door
8. 1928 Buick Master Six Sport
9. 1939 Buick Model 61c
10. 1932 Ford Early School Bus
11. 1932 Buick Model 98 Two Door Phaeton
12. 1914 Stutz Bearcat
13. 1937 Jaguar SS-100 3.5L
14. 1959 Jaguar XK 150 "S"
15. 1948 Jaguar Mark IV
16. 1955 Jaguar XK 140 OTS
17. 1950 Jaguar XK 120 Alloy
18. 1952 Jaguar XK 120
19. 1954 Jaguar XK 120
20. 1956 Jaguar D-type
21. 1951 Lancia Aurelia B50 Convertible

22. 1930 Isotta Fraschini 8AS Boattail Convertible
23. 1926 Ford Model T Tourer
24. 1930 Packard 734 Speedster Roadster
25. 1931 Packard 845 Deluxe Eight Convertible
26. 1932 Lincoln Model KB Rumble Seat Convertible
27. 1933 Packard Standard Eight Victoria Convertible
28. 1934 Packard 1104 Super Eight Seven Passenger Phaeton
29. 1949 Chrysler Town & Country Convertible
30. 1950 Ford Custom Deluxe Convertible
31. 1951 Lincoln Cosmopolitan Convertible
32. 1956 Lincoln Continental MK II Coupe
33. 1951 Ferrari 212 E Super-Leggera Touring Coupe X-Hawthorn
34. 1957 Aston Martin DB 2/4 MIK Tickford Fixed Head Coupe
35. 1958 Porsche 356 Speedster
36. 1948 Allard M1 Convertible
37. 1958 Porsche 356A Speedster
38. 1955 Mercedes-Benz 300 SL Gullwing
39. 1957 Ferrari 250 GT TDF
40. 1952 Jaguar XK120
41. 1935 Fiat 508 S Mille Miglia

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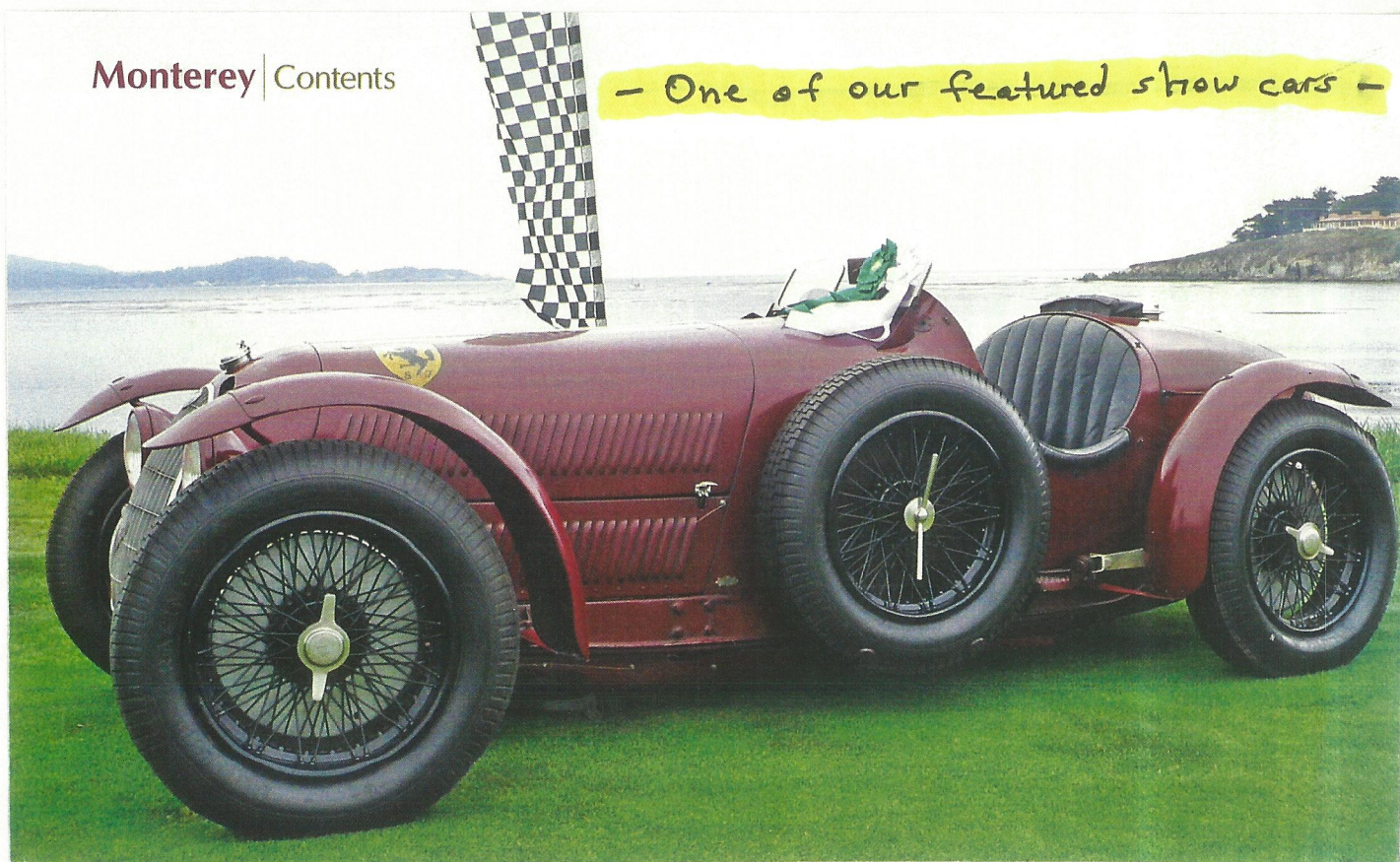
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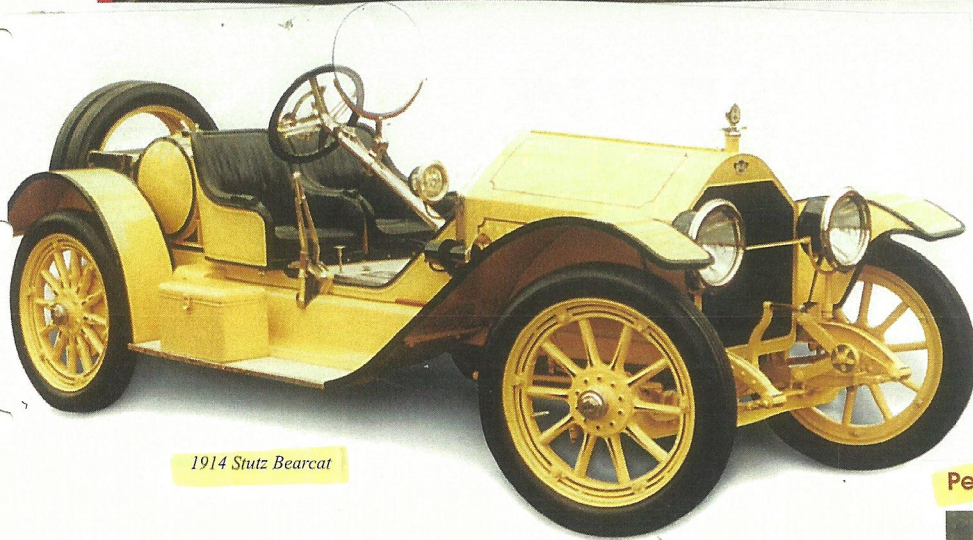


Show Cars

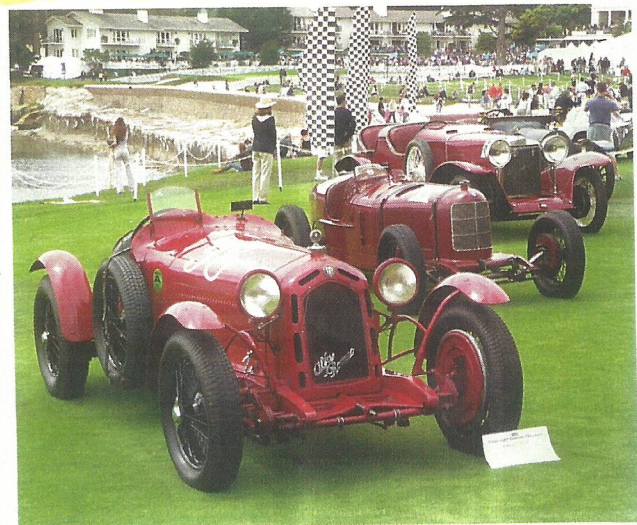
The 2005
"Best In Show" Winner
is an example of the
magnificent cars
sold by us!



1914 Stutz Bearcat



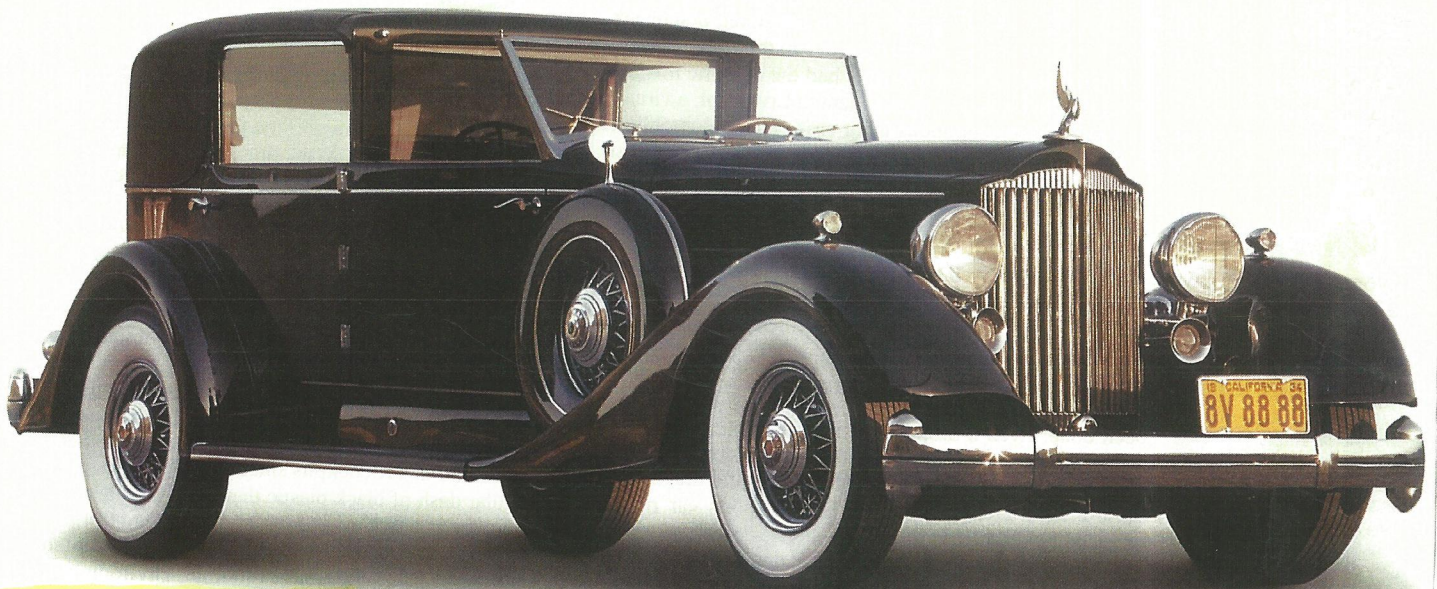
Pebble Beach Concours d'Elegance



Show Cars



1957 MERCEDES-BENZ 300SL 'GULLWING'

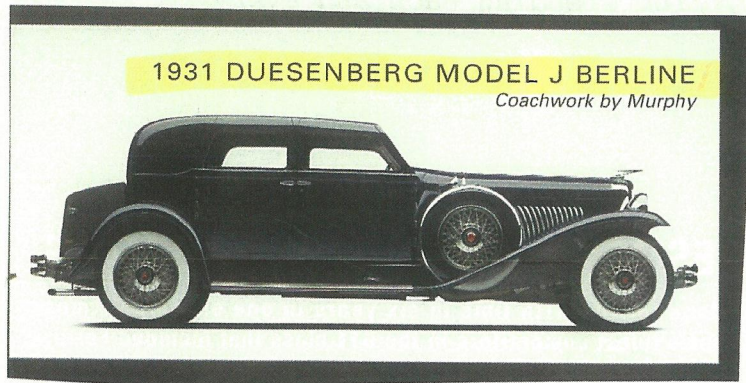


**1934 PACKARD TWELVE TOWNCAR
COACHWORK BY BOHMAN & SCHWARTZ**

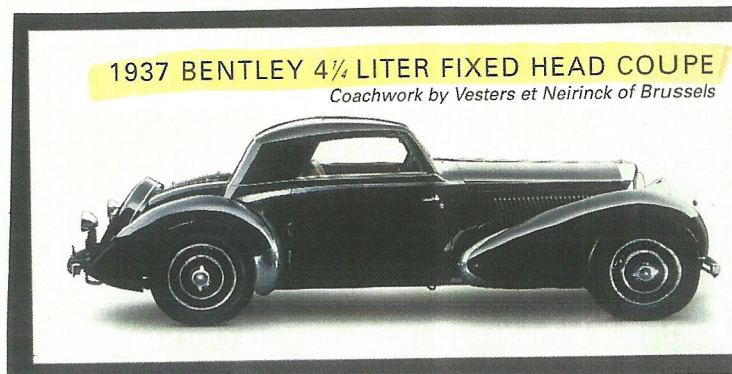
Show Cars



1929 BENTLEY
SPEED SIX DUAL COWL TOURER



1931 DUESENBERG MODEL J BERLINE
Coachwork by Murphy

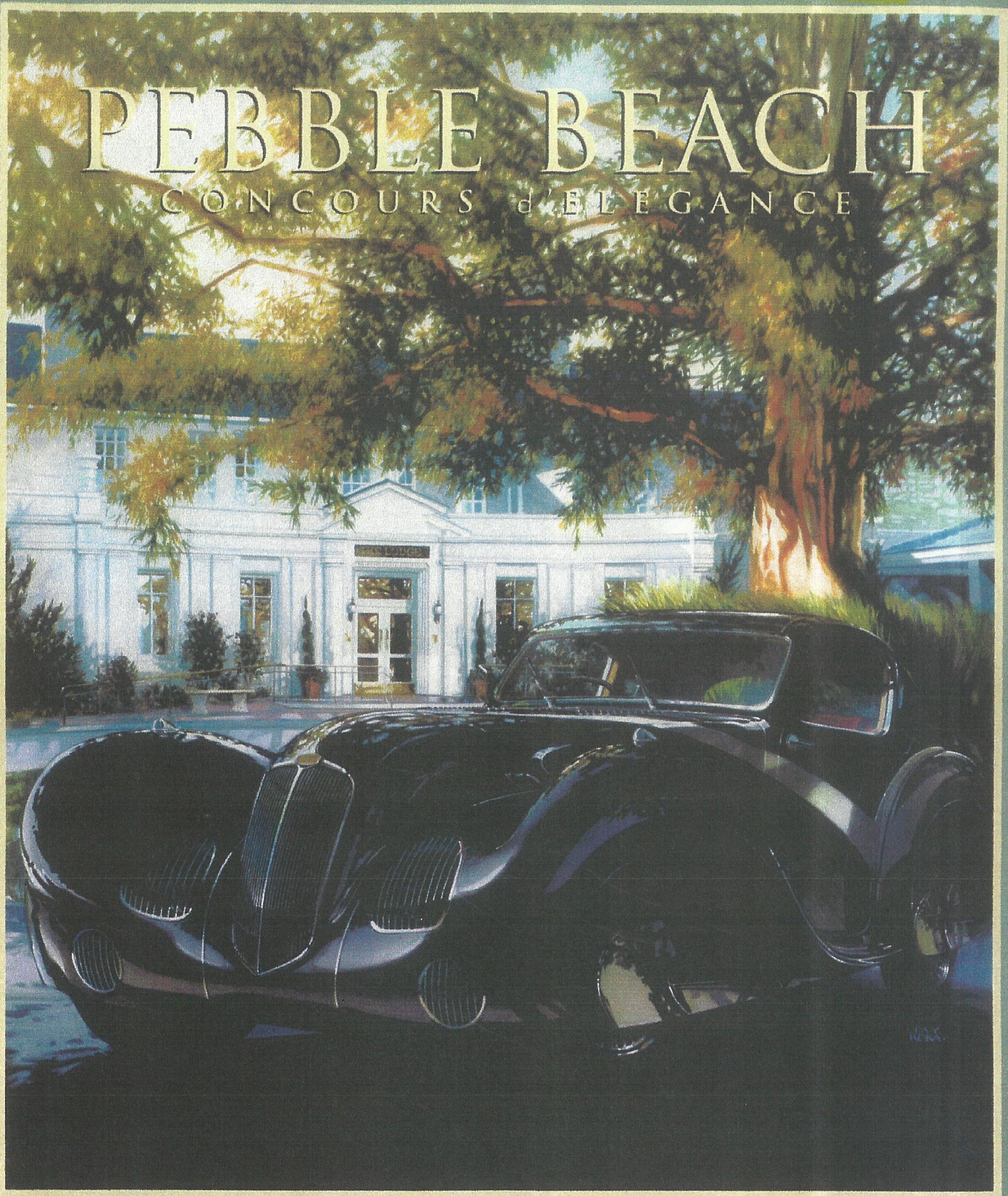


1937 BENTLEY 4 1/4 LITER FIXED HEAD COUPE
Coachwork by Vesters et Neirinck of Brussels

Show Cars

PEBBLE BEACH

CONCOURS d'ELEGANCE



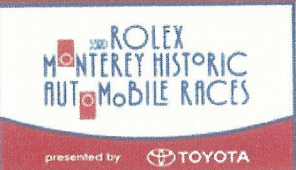
56TH ANNUAL, AUGUST 20, 2006



The Race Cars (nothing later than 1960)

To date, the highlighted vintage race cars are available for our use. Also, an as yet-to-be-determined number of cars will be made available to us from each racing group for filming at both the Laguna Seca racetrack and on the 17-Mile Drive race course:

GENERAL RACING LTD PRESENTS: Wine Country Classic • Monterey Historic • Lime Rock Vintage Festival • Coronado Speed Festival



2006 Participant List

(click on the group heading to download a PDF Photo page)

August 18-20 2006

[Tickets](#)

[General Info](#)

[Race Event](#)

[Rules](#)

[Participant List](#)

[Track Map](#)

[Monterey Historic Info](#)

[Other Events](#)

Group 1A	Car #	Car	Disp	DRIVER	City/State
	1	1935 Austin Seven Special	750cc	Rodney Smith	Portola Valley, CA
	3	1928 Alfa-Romeo 6C 1500	1500cc	Martin Swig	Sausalito, CA
	4	1920 Ford		Ed Archer	Hayward, CA
	7	1922 Delage	5250cc	George Wingard	Eugene, OR
	8	1920 Falls 8	5000cc	Carla Marvin	Coto de Caza, CA
	10	1938 Sparks-Thorne "Little Six"	2950cc	Joe Freeman	Boston, MA
	10	1937 Delahaye 145	4500cc	Peter Mullin	Los Angeles, CA
	11	1925 Bugatti T-35	1990cc	Nathanael Greene	Peterborough, NH
	12	1939 Lagonda V12	4500cc	Richard Morrison	Salina, KS
	16	1927 Bugatti T-35B	2292cc	Richard Longes	Point Pier, NSW
	17	1934 ERA	1500cc	Danny Sullivan	Tacoma, WA
	18	1927 Bugatti T-35C	1991cc	Cordell Bahn	Sausalito, CA
	19	1931 Chrysler CD 8 LeMans	5300cc	David Swig	Studio City, CA
	23	1925 Vauxhall 30-98	4200cc	Gary Byrd	Westminster, CA
	24	1934 MG NE	1086cc	Pete Thelander	Sedona, AZ
	25	1934 Morgan SS	998cc	E. Alan Moss	Topanga, CA
	27	1924 Ford Barber-Warnock	3000cc	Jan Voboril	Covina, CA
	28	1933 Alfa-Romeo 8C Monza	2300cc	Tom Hollfelder	Cedar Glen, CA
	29	1929 Lagonda	1958cc	Graham Wallis	San Francisco, CA
	30	1930 Alfa-Romeo 6C-1750	1750cc	Scott McClenahan	Alamo, CA
	31	1933 Maserati 8CM	3000cc	Peter Giddings	Laguna Beach, CA
	35	1925 Bugatti T-35C	2000cc	Richard Riddell	Berkeley, CA
	39	1939 Alfa Romeo 6C 2500 SS	2500cc	Conrad Stevenson	Los Angeles, CA
	51	1931 Bugatti T-51	2300cc	Peter Mullin	Los Gatos, CA
	53	1932 MG J2	860cc	Terry Sullivan	Carmel, CA
	54	1933 Rigling & Henning Spi	4244cc	Pat Phinny	La Canada, CA
	60	1936 Austin 7 Special	750cc	Dick Cupp	Del Mar, CA
	71	1926 Frazer Nash Boulogne	1991cc	John Kerridge	Palo Alto, CA
	76	1960 Ewing/Watson Rdst.	4200cc	Mamix Dillenius	San Rafael, CA
	77	1930 Austin 7	750cc	Felix Brunot	Simi Valley, CA
	85	1934 MG NA	1428cc	Michael Jacobsen	Balboa, CA
	111	1931 Alfa Romeo 6C-1750	1750cc	Rick Rawlins	Vallejo, CA
	151	1930 Morgan Super Aero	1084cc	Larry Ayers	Visalia, CA
	171	1916 National	4967cc	Brian Blain	Sherman Oaks, CA
	181	1932 Studebaker Indy	5500cc	Jamie Cleary	

- Assorted -

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Race Cars

Group 1B

- Assorted -

Car #	Car	Disp	DRIVER	City/State
1	1950 Allard J2	5424cc	Bernard Dervieux	Palm Desert, CA
3	1953 Jaguar C-Type	3400cc	Rob Newall	Mapperton, Dorset
4	1950 Allard J2	5960cc	Steve Schuler	Capistrano Beach, CA
7	1955 Austin-Healey 100S	2660cc	Greg Johnson	Irvine, CA
8	1952 Allard J2X	6391cc	Richard Losee	Provo, UT
9	1948 Nardi Corsa Barchella	2500cc	Dick DeLuna	Woodside, CA
11	1953 Allard J2X	5424cc	Peter Booth	Colorado Springs, CO
12	1954 Jaguar D-Type	3500cc	Norman Dewis	Church Stretton,
13	1949 Parkinson-Jaguar Spl	3800cc	John Buddenbaum	Sunnyvale, CA
14	1951 Jaguar XK120 LT2	3400cc	Colin Youle	Cashalton
15	1951 Allard J2	5211cc	Brad Hoyt	Wayzata, MN
16	1955 Corvette	4400cc	Noel Park	San Pedro, CA
17	1955 Jaguar D-Type	3442cc	Neil Hadfield	La Jolla, CA
25	1953 Tatum Special	5000cc	Chris Wickersham	Pasadena, CA
28	1955 Jaguar D-Type	3800cc	Tom Mittler	Three Rivers, MI
33	1952 Jaguar XK-120	3781cc	James Alder	Reno, NV
36	1954 Lancia D24R	3284cc	Charles Nearburg	Dallas, TX
37	1954 Kurtis 500KK*	4920cc	John Furlow, Sr.	Carrollton, TX
40	1954 Austin-Healey 100	2660cc	John Shirley	Sonoma, CA
42	1954 Huffaker Special	2662cc	Lou Pavesi	Carmel, CA
51	1952 Jaguar C-Type	3442cc	James Lustman	Denver, CO
54	1954 Corvette	3800cc	Richard Ravel	San Jose, CA
65	1953 Allard J2X	6572cc	Bob Lytle	Cottonwood, AZ
71	1954 Mercedes-Benz 300SL	2996cc	Steve Marx	Costa Mesa, CA
73	1955 Mercedes-Benz 300SL	2996cc	Ted Stroscher	San Juan Capistrano, CA
86	1955 Hagemann-Jaguar Spl	3781cc	Bernard Juchli	Sierra Madre, CA
88	1952 Allard K-2	5424cc	James Degnan	Castaic, CA
91	1955 Mercedes-Benz 300SL	3000cc	Alexander Curtis	Scottsdale, AZ
100	1952 Jaguar C-Type	3500cc	Terry Larson	Mesa, AZ
115	1952 Schaghticoke Manning	4506cc	Robert Manson	Carmel, CA
123	1952 Ferrari 340	4101cc	Bruce Lustman	Denver, CO

Group 2A

- Assorted -

Car #	Car	Disp	DRIVER	City/State
2	1953 Siata 208S	2000cc	Robert Davis	San Francisco, CA
3	1952 Cooper-MG	1350cc	John Morley	Tervuren
5	1955 Ferrari Mondial	1984cc	Tom Mittler	Three Rivers, MI
9	1955 Lotus MkIX	1216cc	Don Crawford	Portland, OR
11	1955 Cooper MKIV Sports	1490cc	Anatoly Arutunoff	Tulsa, OK
18	1955 OSCA MT4	1491cc	John Grosseto	Kailua, HI
20	1955 Porsche 550 Spyder	1500cc	Bob Baker	Sun Valley, ID
24	1956 Jomar MkII*	1098cc	Mark Brinker	Houston, TX
26	1952 HRG 1500	1500cc	Dick Jeffery	Hillsborough, CA
29	1955 Triumph TR2	1991cc	David Nelson	Geyserville, CA
37	1954 Siata 300 BC	1100cc	Gary Winiger	Mountain View, CA
42	1958 Fiat Crosley	850cc	Bill McCann	Fair Oaks, CA
45	1952 Aardvark	850cc	Don Racine	Nevada City, CA
49	1949 Veritas	1996cc	John Zilisch	Payson, AZ
54	1955 Porsche Continental	1500cc	Clint deWitt	Sacramento, CA
55	1949 Cooper T-10 MG	1400cc	Pancho Kohner	Los Angeles, CA
56	1952 Siata 300BC	750cc	Marty Stein	Jackson, CA
58	1955 Cleary Special	900cc	Mike Cleary	Carpinteria, CA
63	1952 Jowett Jupiter	1486cc	Scott Renner	Venice, CA
68	1955 Arnolt Bristol	1991cc	Ronald Bennett	Seal Beach, CA
72	1955 Crosley Special	783cc	Leland Osborn	San Miguel, CA
87	1952 Siata Daina	1477cc	Robert F. Williams	Sunnyvale, CA
93	1955 Cooper Bobtail	1220cc	David Brown	Santa Barbara, CA
100	1953 Morgan TT Replica	1998cc	Dennis Glavis	Valencia, CA
112	1949 Porsche 356 SL	1500cc	Charles Forge	Los Altos, CA
118	1954 Devin Panhard	850cc	Tony Rodrigues	Chico, CA
122	1955 Sunbeam Alpine Talbot	2267cc	Jeffrey Tamkin	Los Angeles, CA
147	1953 MG TD	1250cc	Ferdinand Schoch	Santa Rosa, CA
500	1954 Maserati A6GCS	2000cc	Dean Melling	Incline Village, NV
540	1955 Porsche 356	1488cc	Jack Richards	Prescott, AZ
838	1949 Porsche 356 Gmund	1488cc	Brian Barrington	Aptos, CA

Race Cars

Group 2B

Car #	Car	Disp	DRIVER	City/State
1	1956 Maserati 250S	2500cc	Andrew Cannon	Richmond Melbourne
2	1956 Lotus 11	1500cc	Don Burrows	Santa Barbara, CA
3	1956 Cooper Bobtail	1460cc	Ollie Crosthwaite	Buxted, ENGLAND
4	1960 Porsche RS-60	1700cc	Bill Lyon	Newport Beach, CA
6	1955 Porsche Special Pupulidy	1600cc	John Muller	Kansas City, MO
8	1959 Cooper Monaco	2000cc	Mark Clubb	London
10	1959 Cooper Monaco	2000cc	David Springett	Sacramento, CA
11	1956 Lotus 11 LM	1098cc	Stan Murray	Horseshoe Bend, ID
14	1958 Lotus 15	1998cc	Steve Lawrence	Alamo, CA
17	1959 Porsche RSK	1750cc	Warren Eads	Rancho Palos Verdes, CA
25	1959 Lotus 11	1460cc	Pete Lovely	Tacoma, WA
26	1958 Tojeiro Mk II	1100cc	Tom Price	Larkspur, CA
32	1956 Lotus 11 LM	1460cc	Stan Anderes	Sunnyvale, CA
38	1958 Lotus 11	1460cc	Bruce Miller	Alamo, CA
41	1960 Lola Mk1	1460cc	Kurt Del Bene	Medina, WA
42	1956 Lotus 11	1460cc	Brian MacEachern	Plain City, OH
43	1959 Maserati T60 Birdcage	2000cc	Rob Walton	Scottsdale, AZ
47	1956 Lotus 11 LM	1460cc	Jeff Snook	Bowling Green, OH
52	1956 Lotus 11	1460cc	Ed Nigro	Las Vegas, NV
63	1960 Lola Mk1	1460cc	Richard Emerson	San Francisco, CA
74	1957 Lotus 11	1460cc	Brett Johnson	Indianapolis, IN
77	1959 Cooper Monaco	1960cc	Andrian van der	Sevensoaks, Kent
83	1956 O.S.C.A. TN	1500cc	Hector Vazquez	Los Angeles, CA
85	1957 Lotus 11	1100cc	Stewart Smith	Santa Cruz, CA
88	1960 Porsche RS-61	1600cc	Tom Claridge	Fremont, CA
89	1956 Lotus 11	1216cc	John Hurabiell	San Francisco, CA
90	1959 Cooper Monaco	1990cc	Terry Hefty	Lafayette, CO
99	1959 Lotus 17	1462cc	Thor Johnson	Kirkland, WA
111	1958 Lotus 11	1460cc	Richard Goldsmith	Gilroy, CA
112	1959 Byers Special MGA	1600cc	Jim Weissenborn	Corral de Tierra, CA
114	1962 Elva MKVI	1098cc	Ken Palmer	San Luis Obispo, CA
124	1955 "Pooper"	1720cc	Dennis Aker	Shoreline, WA
155	1955 Cooper-Porsche	1720cc	Cameron Healy	Portland, OR
189	1956 Devin TR	2200cc	John Miller	Laguna Hills, CA
202	1956 Lotus 11	1216cc	Carla Marvin	Coto de Caza, CA

Group 3A

Car #	Car	Disp	DRIVER	City/State
2	1962 Brabham BT2 F-Jr.	1098cc	David Zurlinden	Carmel Valley, CA
3	1959 Elva 100 F-Jr.	998cc	Steve Foster	Dallas, TX
5	1959 Bandini F-Jr.	1100cc	Hugh Ruthven	Barrington, IL
6	1948 Cooper Mk5 F3	500cc	Gary Simkin	Willoughby
7	1956 Cooper Mark 10	500cc	Richard Frank	Fremont, CA
8	1962 Lotus 27 F-Jr.	1100cc	Phillip Ribbs	Santa Cruz, CA
9	1955 Cooper Mk9 Fill	500cc	Charles McCabe	San Francisco, CA
15	1961 Cooper T-56 F-Jr.	1098cc	Tom Ellis	Boulder, CO
16	1963 Cooper T-67 F-Jr.	1000cc	Christopher Frank	San Jose, CA
18	1962 Lotus 22 F-Jr.	1100cc	Patrick Moran	Palo Alto, CA
19	1960 Lotus 18 F-Jr.	1098cc	Marty Benck	Sebastopol, CA
20	1960 Lotus 18 F-Jr.	1100cc	Robert Paltrow	Armonk, NY
21	1962 Cooper T-59 F-Jr.	1098cc	Jim Smith	Woodside, CA
24	1951 J.B.S. F3	498cc	Richard Utley	Centerville, TX
26	1960 Apache F-Jr.	1089cc	Franco Beolchi	Sannazzaro, ITALY
28	1961 Cooper T-56 F-Jr.	1100cc	Daniel Chapman	New Brumfels, TX
33	1961 Cooper T-56 F-Jr.	1098cc	Alan Baillie	Henley-On-Thames,
46	1959 Tarasche F-Jr.	1089cc	J.C. Kilburn	Fort Worth, TX
47	1959 Stanguellini F-Jr.	1089cc	Bill Weed	Pullman, WA
49	1960 Cooper T-52 F-Jr.	1098cc	Steve Froines	Dublin
50	1960 Dolphin F-Jr.	1100cc	Phil Binks	San Diego, CA
51	1953 Staridge Norton F3	500cc	Skip Streets	San Clemente, CA
52	1961 Lotus 20 F-Jr.	1100cc	Carl Moore	Alamo, CA
55	1963 Branca F-Jr.	1100cc	Paolo Marzatico	Carimate, ITALY
56	1961 Cooper T-56 F-Jr.	1100cc	John Anderson	Sebastopol, CA
59	1962 Cooper T-59 F-Jr.	1098cc	Jimmy Domingos	Carmel, CA
65	1961 Cooper T-56 F-Jr.	1100cc	Simon Smith	Klekhead, Lowswater
67	1963 Cooper T-67 F-Jr.	1098cc	Anthony	Oxford
67	1962 Lotus 22 F-Jr.	1098cc	Ned Spieker	Menlo Park, CA
69	1957 Cooper Fill	500cc	Tom Franges	San Rafael, CA
71	1963 Cooper T-67 F-Jr.	1098cc	Roy Walzer	Litchfield, CT
87	1962 Lotus 22 F-Jr.	1098cc	Barbara Blackie	Prescott, AZ
91	1960 Huffaker F-Jr.	1098cc	Bruce John	Oakland, CA
118	1960 Lotus 18 F-Jr.	1098cc	Jack Fitzpatrick	Rescue, CA
120	1961 Lotus 20 F-Jr.	1100cc	Jim Brown	Fallbrook, CA
150	1961 Dolphin MkII F-Jr.	1098cc	David Woodhouse	Newport Coast, CA
161	1961 Cooper T-56 F-Jr.	1098cc	Richard Eisenmann	Elm Grove, WI

Race Cars

Group 3B

Car #	Car	Disp	DRIVER	City/State
1	1964 Elva-BMW Mk7	2000cc	Thor Johnson	Kirkland, WA
4	1962 Lotus 23B	1700cc	Skip Quain	Foster City, CA
6	1963 Merlyn Mk6A	1600cc	Jeff Kraemer	Carmel Valley, CA
7	1963 Lotus 23B	1600cc	Steven Read	Berkeley, CA
8	1965 Merlyn Mk6A	1598cc	Paul Quackenbush	Grass Valley, CA
11	1964 Genie Mk10	5998cc	Mike Blackie	Prescott, AZ
14	1964 Lotus 23	1600cc	Peter Read	Berkeley, CA
16	1963 Lotus 23B	1600cc	Steve Schmidt	Newport Beach, CA
17	1965 Genie Mk10B	5700cc	Alan Prentiss	Carson City, NV
21	1964 Brabham BT8	1998cc	Tony Podell	Rolling Hills, CA
23	1965 Lotus 23B	1600cc	Chris Locke	San Anselmo, CA
24	1964 Lotus 30	4727cc	Jay Embree	Granite Bay, CA
39	1959 Cooper-Monaco	2700cc	Herb Wetanson	New York, NY
41	1965 Merlyn Mk6A	1558cc	Paul L. Flanery	Houston, TX
48	1964 Elva Porsche	1991cc	Bill Perrone	Huntington Beach, CA
64	1964 Brabham BT8	2490cc	Mark Simpson	Kansas City, KS
65	1965 Bobsy-Porsche SR3	2338cc	Don Anderson	San Diego, CA
67	1963 Lotus 23B	1990cc	Ned Spieker	Menlo Park, CA
71	1964 Lotus 23B	1600cc	Don Stark	Trabuco Canyon, CA
73	1964 Lotus 23	1600cc	John Morton	El Segundo, CA
76	1964 Webster	2000cc	Richard Griot	Puyallup, WA
88	1962 Lotus 23	1600cc	Michael Stott	Ho Ho Kus, NJ
91	1962 Cooper Monaco	3000cc	Fred Burke	Atlanta, GA
94	1964 Cooper King Cobra	4700cc	Lawrence Bowman	Redwood City, CA
97	1964 Lang Cooper	4736cc	John Morton	El Segundo, CA
98	1963 Cooper King Cobra	4700cc	Bill Hartman	Yuba City, CA
146	1963 Huffaker Genie	5687cc	John Harden	Oklahoma City, OK
176	1964 Webster	4266cc	Terry Miller	Simi Valley, CA
991	1964 Bobsy SR-3	2998cc	Starr Cooke	El Cajon, CA

Group 4A

Car #	Car	Disp	DRIVER	City/State
5	1959 Cooper Monaco	2500cc	Bobby Akin	Hermosa Beach, CA
6	1957 Maserati 300S	2922cc	Jon Shirley	Medina, WA
8	1959 Ferrari 250 TR	2963cc	Bruce McCaw	Bellevue, WA
9	1958 Ferrari 250 TR	2284cc	David Love	San Rafael, CA
10	1957 Maserati 300S	3000cc	Steven Read	Berkeley, CA
11	1960 Cooper Monaco	2500cc	Barrie Williams	Brackley, ENGLAND
12	1955 Cooper-Jaguar T-38	3400cc	Peter Neumark	
14	1959 Lister-Chevrolet	5555cc	Rob Walton	Scottsdale, AZ
15	1957 Lister-Jaguar	3870cc	Brent Backman	Jackson Hole, WY
17	1958 Ferrari 250 TR	3000cc	Anthony Wang	New York, NY
27	1957 Townsend Typhoon	6080cc	Donald Hulette	Solvang, CA
35	1957 Maserati Special	5851cc	Bill Janowski	Reno, NV
38	1957 Lister-Jaguar	3800cc	D. Randy Riggs	Navato, CA
49	1958 Devin SS	5358cc	Andy Porterfield	Newport Beach, CA
51	1960 Maserati T-61	2800cc	Carl Moore	Alamo, CA
58	1958 Lister-Chevrolet	5555cc	John Harden	Oklahoma City, OK
59	1958 Lotus 15	2500cc	Don Orsco	Monterey, CA
60	1958 Lister-Jaguar	3800cc	Michael Silverman	Scottsdale, AZ
61	1959 Hagemann-Sutton	5300cc	Butch Gilbert	Westley, CA
62	1958 Lister-Jaguar	3800cc	Steven Hilton	Scottsdale, AZ
70	1959 Of Yeller II	6571cc	Ernie Nagamatsu	Los Angeles, CA
77	1959 Devin SS	5408cc	Mark Balestra	Atherton, CA
78	1960 Kellison Corvair	5400cc	Terry Gough	Reno, NV
90	1958 Lister-Chevrolet	5359cc	John Mozart	Palo Alto, CA
96	1959 Witton Special	4800cc	Wes Abendroth	Carson City, NV
158	1958 Devin Special	5358cc	Dick Julras	Castaic, CA
162	1958 Lister-Chevrolet	5555cc	Syd Silverman	Rye, NY
211	1957 Ferrari 625 TRC	2990cc	Michael Callahan	Orinda, CA

Group 4B

Car #	Car	Disp	DRIVER	City/State
1	1961 Aston Martin DB4 GT	3700cc	Tom Price	Larkspur, CA
6	1957 Corvette	4730cc	Paul Reinhart	Twain Harte, CA
8	1958 Corvette	4638cc	Scott Dames	Phoenix, AZ
16	1961 Ferrari 250 GT	2953cc	Nicola Soprano	White Plains, NY
24	1959 Peerless GT*	1991cc	Ron Cressey	Sherman Oaks, CA
32	1958 AC Bristol*	1971cc	Jerry Lynch	Boulder, CO
33	1960 Porsche Abarth	1998cc	Tom Trabue	Nashville, TN
39	1957 Corvette	4640cc	Mick Swezey	Castro Valley, CA
42	1963 Morgan 4/4	1600cc	Dave Sneary	Alamo, CA
43	1959 Elva Courier	1622cc	Tom Matychowiak	Fresno, CA
48	1956 Porsche 356A	1620cc	Paul Christensen	Sparks, NV
49	1960 Porsche Abarth	1966cc	Ranson Webster	Reno, NV
51	1958 Porsche 356A*	1600cc	John Kerby-Miller	Kentfield, CA
54	1961 Porsche Abarth	1966cc	Bill Lyon	Newport Beach, CA
55	1957 Chevrolet Corvette	4785cc	Dave Dwoskin	Rancho Palos Verdes, CA
56	1956 AC- Bristol*	2000cc	Jerry Rosenstock	Encino, CA
56	1956 Corvette	4737cc	Bryan Hill	Ridgecrest, CA
58	1957 Alfa-Romeo Giulietta	1290cc	Sid Gage	San Francisco, CA
62	1962 Porsche 356 S90	1600cc	Bruce Ross	Tiburon, CA
69	1957 Alfa-Romeo Giulietta MM	1290cc	Al Leake, Jr.	Boulder Creek, CA
71	1957 Porsche 356A	1620cc	Mike McNally	Sacramento, CA
74	1961 Ferrari 250 SWB	2953cc	John Hugenholz	Nardern
81	1959 Porsche Carrera GT	1600cc	Harlan Halsey	Woodside, CA
83	1961 Ferrari 250 SWB	3000cc	William Connor	Incline Village, NV
88	1960 Porsche 356	1600cc	Mark Powell	Bend, OR
91	1957 Corvette	4783cc	Les Alexander	Woodside, CA
98	1956 MGA	1600cc	Shawn DeLuna	San Mateo, CA
111	1961 Morgan +4	2188cc	Brian Howlett	Hacienda Heights, CA
124	1960 Austin-Healey 3000	2912cc	Gary Black	San Jose, CA
154	1960 Aston Martin DB4GT	3922cc	Len Auerbach	San Francisco, CA
159	1959 Porsche 356	1600cc	Don Tevini	Salinas, CA
162	1956 Porsche 356A	1620cc	John MacIntyre	Sparks, NV

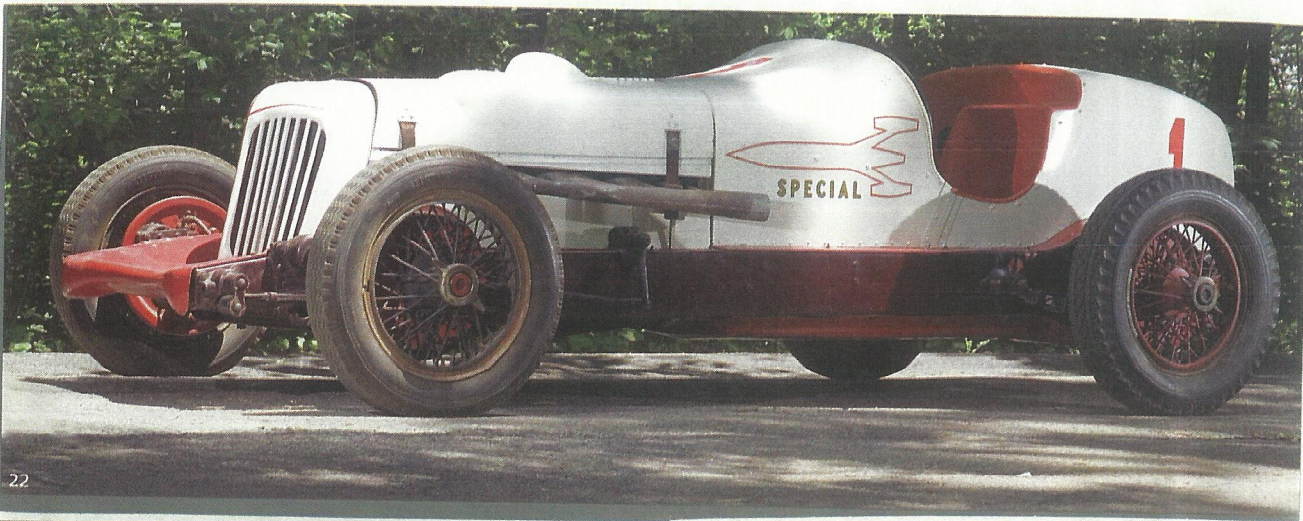
Race Cars



The Beezymobile

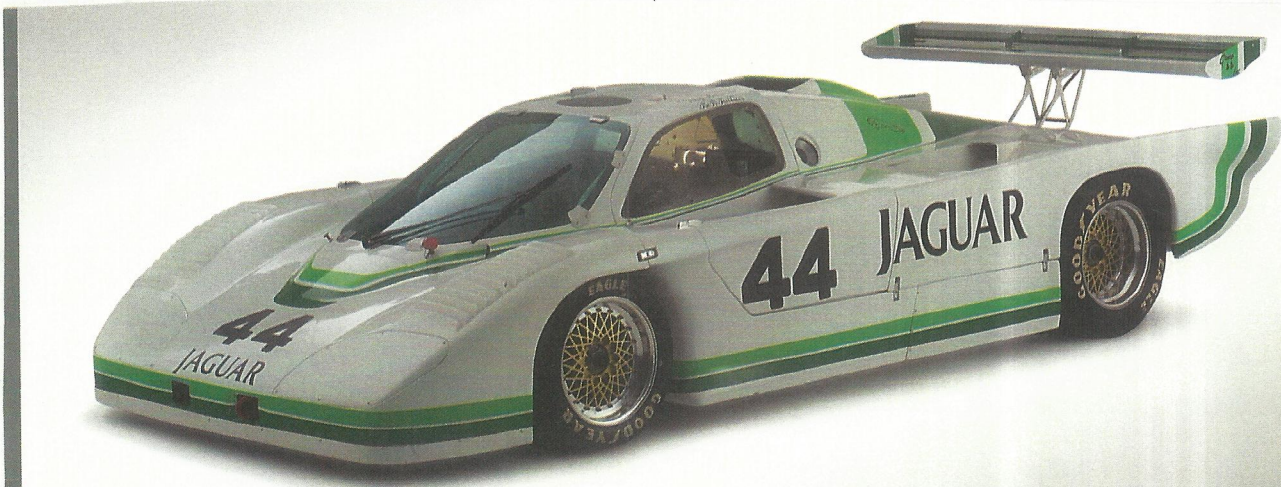


Race Cars



22

22 The ex-Herb Ardinger
1934 Graham Two-Man Indianapolis Race Car
Successfully raced by Ardinger in 1934 to a 10th place finish at the 'Brickyard' at an average speed of 95mph.



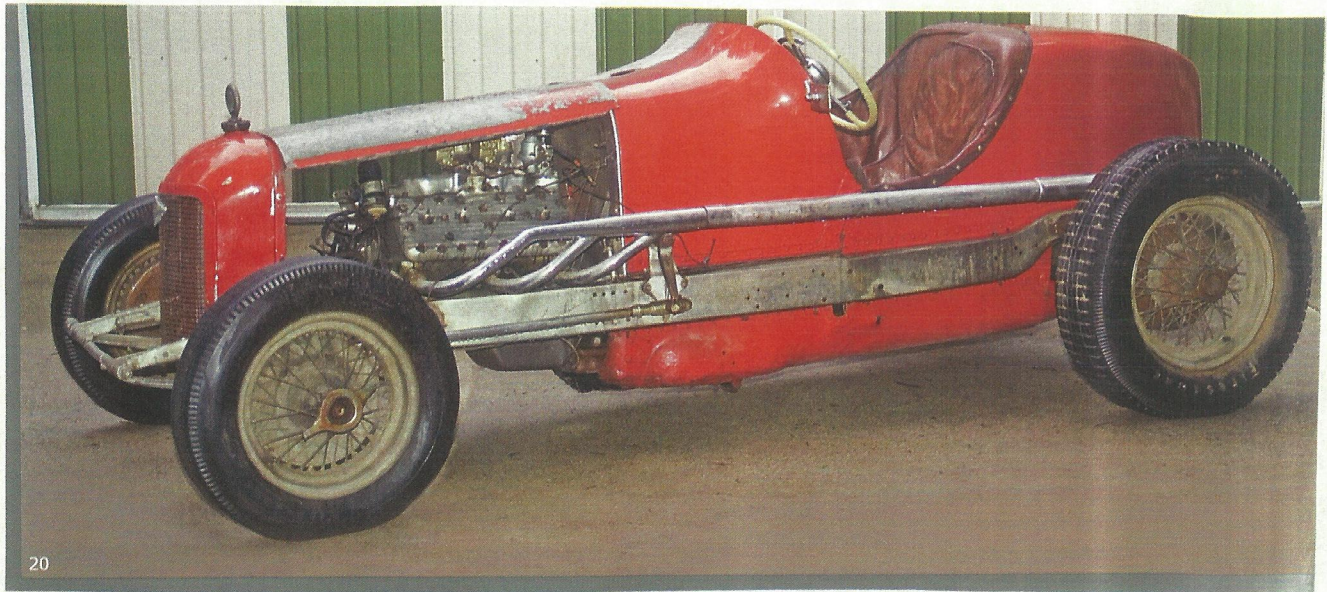
10

10 The ex-Brian Redman/Hurley Haywood
Atlanta IMSA-winning
1984-85 Group 44 Jaguar XJR-5
Endurance Racing Coupe



1953 ALLARD J2X RACE CAR

Race Cars

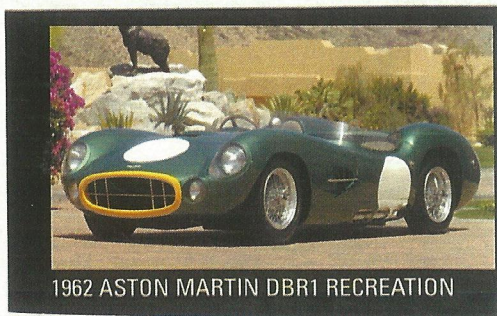


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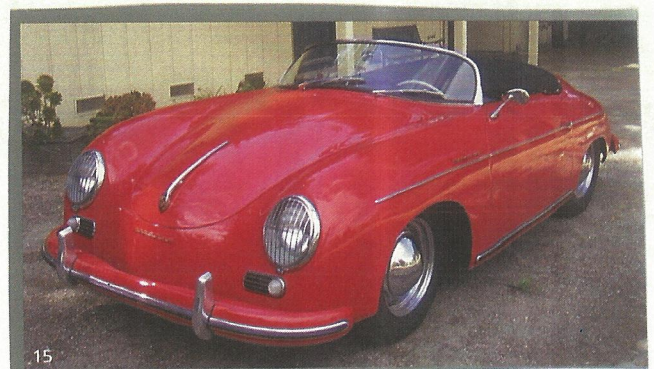
20 The ex-Frank Brisko
1936 Miller/Brisko 'Elgin Piston Pin' Two-Man Indianapolis
Race Car
Brisko competed in the 1936 Indianapolis '500' qualifying at
114mph and running strong placing 20th after 180 laps completed.



1938 BUGATTI T57 FIXED HEAD COUPE by Gangloff



1962 ASTON MARTIN DBR1 RECREATION



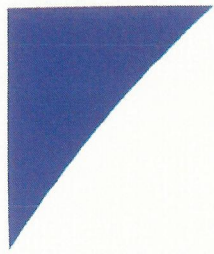
15

15 1955 Porsche 356 Speedster
Chassis no. 80669

Race Cars



The Brussels Salon ex-John von Neuman / Phil Hill / 'On the Beach'
1955 Ferrari 750 Monza Spider Two-Seater
Chassis no. 0492M



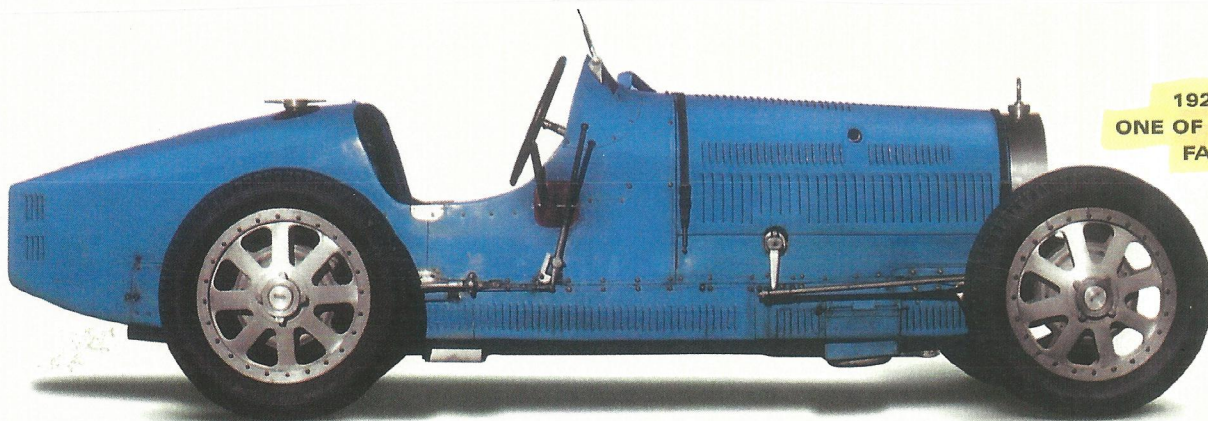
1958 FERRARI TOUR DE FRANCE
A WELL-DOCUMENTED, HIGHLY
ORIGINAL EXAMPLE



Race Cars

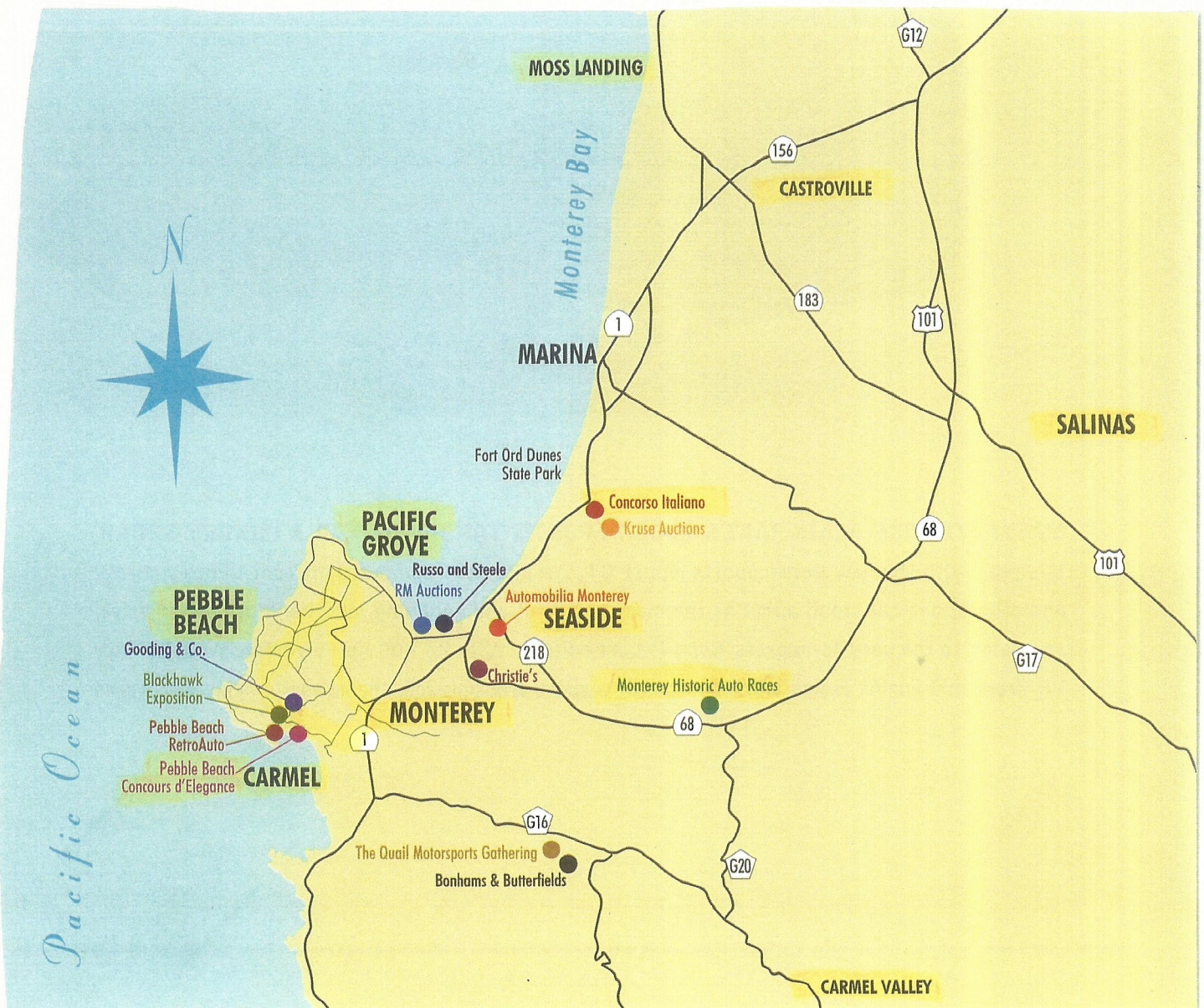


THE EX-SCUDERIA FERRARI
1958 FERRARI 412 S Chassis no. 0744



1927 BUGATTI TYPE 35C
ONE OF THE MOST ORIGINAL
FACTORY GP BUGATTIS
IN EXISTENCE

Shooting Locations





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17-Mile Drive Points of Interest

PLEASE FOLLOW THE DASHED RED LINE ON THE ROADWAY AND CLICK ON NUMBERED POINTS OF INTEREST

1 SHEPHERD'S KNOLL



This vista point gives a grand view of Monterey Bay and the Gabilan mountains.



Click on the points of interest on the map to learn more.

Discover Nature's treasures as you explore the serene majesty of **Del Monte Forest**. Here you'll quickly experience the magic of a legendary scenic tour that's home to The Lone Cypress, Seal and Bird Rocks, Fanshell Beach, Point Joe, and the colliding currents of The Restless Sea.

Tranquil gatherings of gentle deer, frolicking sealife and enterprising birds will entertain you. You'll see black cormorants, brown pelicans, California sea otters, harbor seals, and idle sea lions all in their natural habitat. Colorful native wildflowers dot the scene, adorning the cool, soothing hues of the seashore and carefully preserved dunescape.

Along the way, you'll encounter the emerald fairways of such famous golf courses as The Links at Spanish Bay, Spyglass Hill and the world-renowned Pebble Beach Golf Links. For a gourmet picnic lunch along **17-Mile Drive**, visit Pebble Beach Market adjacent to The Lodge at Pebble Beach.

The "Race Through The Trees" will be filmed on the famous 17-Mile Drive.

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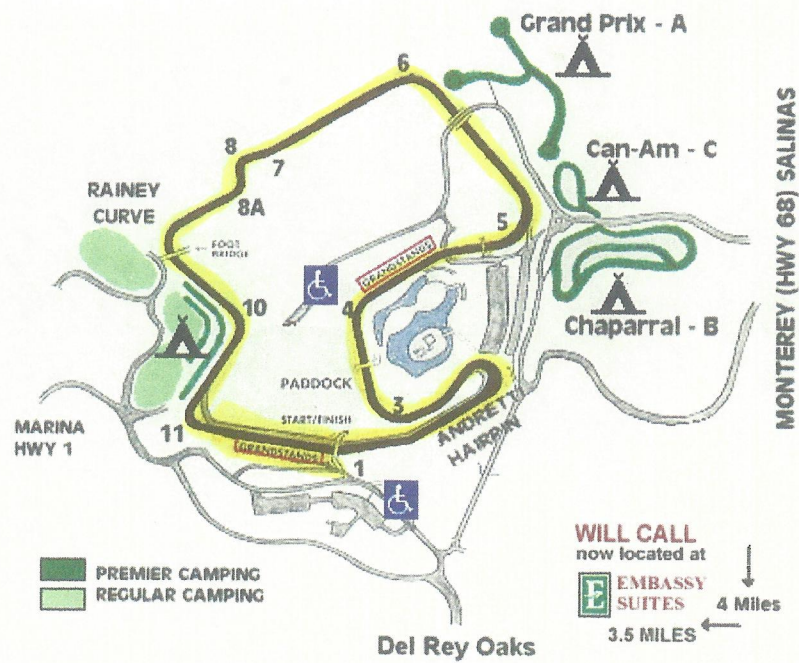
FAQ

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Mazda Raceway Laguna Seca

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Laguna Seca Race Track

Restoration the Hard Way

'A lot of times, owners will bring in a pile of parts and a picture, and say, "I want it to look like this." What's missing, I have to make'

by Dennis Eckhout



Francis with one of his oddball favorites

The small sign in the front window of the faded yellow building in rural Oklahoma matches his modest business card: "Wheels of the Past Restorations, 1900–1940." The sign isn't there to attract customers so much as to let them know they've found the right place. The sound of hammering leads visitors to the 12-foot shop door at the side of the building, where Dennis Francis and a couple of members of his crew huddle over a workbench.

Francis is a craftsman who builds antique car bodies from scratch. If a part doesn't exist anymore, or the fender you need isn't in a pile of rusty parts from some desiccated bone yard, he can fabricate it. "I don't work on Fords or Chevs," he says. "I like the oddball, hard-to-find things." He doesn't advertise or even have a web site, yet he gets enough referrals via nationwide word of mouth to line up business a year ahead of time. The work he does on these "oddballs" turns up at the most prestigious auto shows and museums in the country.

At the moment there are a dozen vehicles in the shop in various stages of completion. When he finished with a 1911 Thomas Flyer, the owner sent over a 1913 Hupmobile for him to work on. A 1937 Packard Super 8 with dual side-mounts waits in the corner. Aaron Crenshaw and Andrew Wakley, his apprentices, are working on the body for a 1911 Simplex in the middle of the room. Off to the side are two 1933 Diamond T trucks, their bodies just wooden frames. They are being made into pickups, with shortened chassis and beds, which Francis will fabricate.

CLASSIC CORDS

Francis walks over to a car sitting against the back wall of the shop next to the Packard. He begins pulling

back the gray car cover; as soon as it clears the edge of the coffin hood, it's obvious the car is a Cord. But this is a unique car. Known as the "Coppertone Cord" due to the distinctive copper trim on the hood louvers, it's a 1935 hand-built pre-production prototype with a slightly smaller body and a lower windshield than the production models. The hidden headlights on the Coppertone fold out of the "inner thighs" of the fenders near the hood. Since spare mechanisms for the folding headlights don't exist, the Auburn Cord Duesenberg Museum sent this car to Francis so he could build them.

He brings out pictures of another Cord the museum sent him, the famous E-1. The car was discovered in a heap 26 years ago by renowned collector Paul Bryant. It was missing critical parts—engine, frame, fenders, and grille shell. Some pieces were eventually found, but others, like the fenders that had been shortened 20 inches and put on another car, were left for Francis's shop to repair or fabricate. Finally finished, it was displayed at the Pebble Beach Concours d'Elegance in August 2003.

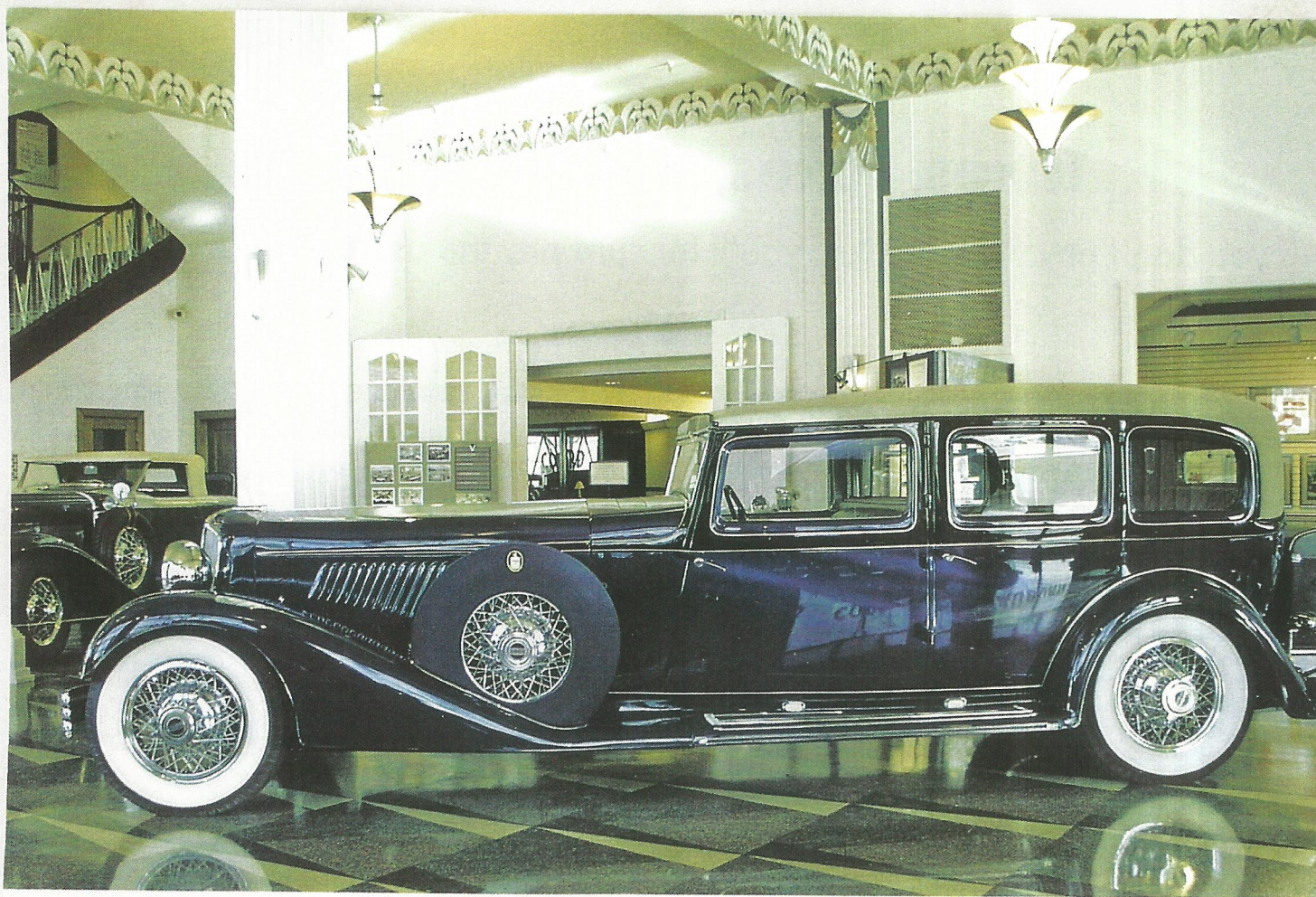
Since both cars are one-of-a-kind pre-production cars, it is impossible to guess what they might be worth. Production Cord 810/812 models bring \$95,000 to \$125,000, and Duesenbergs similar in size and stature to the E-1 routinely approach \$1 million.

While much of Francis's work involves fabricating parts from scratch, clients also bring him parts that can be patched or ask him to undo other people's quick fixes. "It is easier if I have something to start with," he says as he shows me a Cord front fender on which he has welded perfectly matching swatches of metal. Other times, trying to fix an existing part is more work than it's worth.



Hand-fabricated E-1 fenders

Auburn Cord Duesenberg Museum, Auburn, IN



The Cord E-1, as restored by Wheels of the Past and shown at Pebble Beach

He is fabricating a tank that holds both coolant and gasoline for a Brass Era car that a client brought in for him to fix. The old tank was sculpted with Bondo so that it looked perfect on the outside. But underneath, there was too much corroded metal to make any leak-proof patches.

Francis has the ability to craft a three-dimensional hood or fender, rendering complex compound curves from a flat image. With no jigs or engineering plans, he often has only photographs and a few measurements to work from. "Owners will provide me with photos and measurements. A lot of times, they'll bring in a pile of parts and a picture, and they'll point to the picture and say, 'I want it to look like this.' What's missing, I have to make." He sometimes uses the resources of the Horseless Carriage Club of America. "I'll find someone who has the same car and write them for information."

Not all Francis's clients are wealthy enough to play (and pay) at this level. "Some people struggle. I'll work on it at their pace on a pay-as-you-go basis. They'll ask how much work can they get done for a certain amount, and when I get it that far, they come and see it."

METAL RUSTS, WOOD ROTS

The bodies on these early 20th-century cars were supported by wooden frames. While metal rusts, wood rots. Francis buys rough-cut white and red oak from Missouri, then planes it himself to the correct thickness. The wooden frame is then fabricated and screwed together, and the metal bent around to fit it. But, he says, "It's hard to get slotted screws any more because everything is going Philips."

While the tools he uses are simple, many of them are as old as or older than the cars he's making the parts for. The Peck Stow & Wilcox sheetmetal brake for bending edges is an 1898 model. For impressing beads into flat metal, he uses an antique bead roller. If he doesn't have the correct-sized rollers needed for a specific car, he makes them himself on the lathe. Compound curves are made on a big English wheel. His woodworking tools are fairly common: circular saw, planer, band saw, and belt sander.

It's obvious that Francis loves his work. "It's not the same old stuff every day. I can work on wood for a while, then metal, then something mechanical. It's never monotonous." The business is also a family affair. His wife Pamela helps with sanding

and bead blasting, while son Darren helps him tear down trucks. Daughter Kimberly helps with the billing and office paperwork.

Francis has about a one-year backlog of work sitting outside. Some are the definition of rust buckets, and he takes some delight in telling how rough many of these cars and trucks are when they arrive at his shop. "They're about as far gone as they can get," he says. He's doing all the sheetmetal on a 1940 Studebaker, and says of a 1935 Diamond T: "We had to wire the cab together because the wood is so rotten the doors would fall off."

Sitting among his clients' projects are a couple of old trucks that he wants to restore for himself and take to shows. He still has the '36 Chevy truck bought new by his grandparents. Next to a 1950 Mack is a 1948 International Harvester over-the-road truck that he bought in Colorado. His son wants to restore the 1943 military truck that he'll be able to drive to school.

The numbers of automotive craftsmen at this caliber are dwindling. But in an unassuming shop along a dusty road in rural Oklahoma, there is a man dedicated to restoring the vestiges of the past. Next time you are walking around Meadow Brook, Amelia Island, or Pebble Beach, marveling at the brass and the chrome and the green, remember Dennis Francis, who has perfected the skills of days gone by. ♦

DENNIS ECKHOUT is a native Detroitter and life-long car guy. He recently finished a year-long resuscitation of a 1974 TR6 barn find that hadn't been driven in eleven years, but ran when it was parked.